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ABBREVIATIONS

alt = alternate(l)y
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three
full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

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Dear Readers

Here we are at the start of another year. I'm resolving (as usual) to turn over all the new leaves necessary to improve myself beyond recognition but I don't hold out much hope!

However, I do hold out hope for a much better year in machine knitting. Currently knitwear is top fashion and the result for us knitters is beautiful new yarns, huge advances in computerised knitting and a general upgrading of our hobby to a properly respected craft.

Take a trip to the exhibition at Esher if you want to see all that is new this spring – our Guide starts on page 42.

If you have a computer in the house – not necessarily used with your knitting machine – you could benefit from the super new database that Angela Gordon and her husband have devised to index just about everything in knitting magazines over the last three years. We have three as prizes in the competition on page 19.

We combine fashion's love of the natural look with the demands of winter in a handful of patterns to wear in layers of British wool, then as a final warming touch, there's a bear called Ben – a hottie cover for bedtime and to comfort minor ills.

I wish you 'Happy New Year' – may 1995 be good, long after it's no longer 'New'.

Sheila

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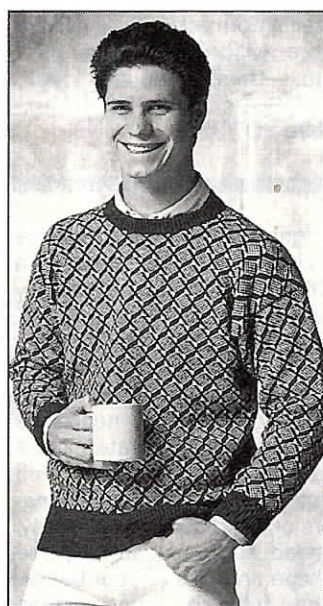
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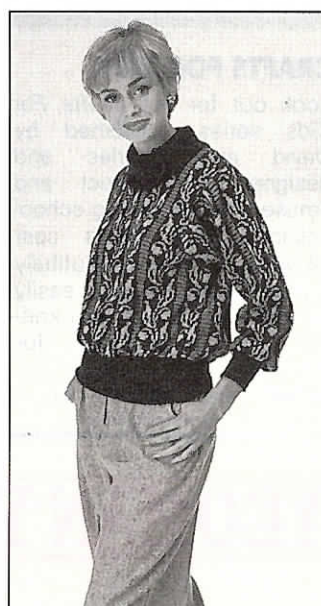
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NEWS LINE

WOOLS OF NEW ZEALAND

A new name to look out for in the coming year is Wools of New Zealand. The New Zealand Wool Board is launching the company for the exclusive promotion of products made from New Zealand wool. We've no further details at this time but perhaps we may see the yarn on cones for domestic machine knitting?

CRAFTS FOR KIDS

Look out for the *Crafts For Kids* series, published by David and Charles and designed to instruct and amuse children during school holidays. The books cost £4.99 each and are beautifully illustrated. Adults could easily translate the charts into knitting or embroidery for sweaters! The titles in the series are *Cross Stitch*

Dinosaurs (ISBN 0-7153-0249-3); *Cross Stitch Farmyard* (ISBN 0-7153-0248-5); *Our World In Cross Stitch* (ISBN 0-7153-0068-7) and *Cross Stitch On The Move* (ISBN 0-7153-0070-9). All the books are written by Jane Greenoff and each contains ten or more projects.

CROSS STITCH

Madeira's range of hand embroidery kits presents a selection of delightful needlework designs which are worked from charts and can be applied to machine knitting. Their *Oriental Collection* includes seven unique designs which effectively capture the flowing lines of Japanese graphic art combined with traditional English cross stitch. Each kit is supplied with 18-holes-to-the-inch Aida fabric, six-strand embroidery cotton,



Madeira metallic thread, charts, working instructions, needle and thread card. Designs in this collection include Tree Peony, Tiger Lily, a very oriental Magnolia and Quince. There is also a most

charming dragon – obviously a treasured imperial pet! Further information is available from Madeira Threads (UK) Ltd., Thirsk Industrial Park, York Road, Thirsk, North Yorkshire YO7 3BX.

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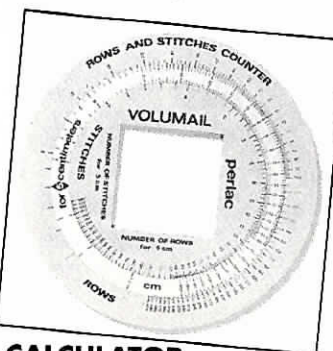
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CALCULATOR

New from Readicut is the Volumail – a great knitting calculator which will convert stitch and row tensions, allowing you to knit a favourite pattern in any weight of yarn, even converting Aran to four-ply and vice versa. It is simple to use and the price is just £3.99 plus £1.95 p&p.

Also from Readicut, a bright idea for having fun and saving money by making colourful beads from scrap paper or fabric to turn into jewellery, or

a good way to accessorise knitwear. All you need is a *Craft Beader Kit* plus a supply of any old paper – newspaper, catalogues or foil from chocolate bars – fabric, or even left over wallpaper! The results can be strung into necklaces and earrings, decorate picture frames or be used with macrame to create plant hangers or bead curtains. It's easy, cheap and you can vary the shape and size of your beads. The full kit with winder, instruction book, glue, glaze and brush, bead thread, 150 multi-faceted beads, 100 gold and silver beads and necklace clasps costs just £12.99 plus £1.00 p&p. Cheques for either product should be made payable to Readicut Wool and sent to Dept. PR313, Readicut Wool, Terry Mills, Ossett, West Yorkshire WF5 9SA. With credit or switch cards, order by telephone on 01924 810810.





NOSTALGIA

Many people speak of 'Shetland' knitwear or 'Fair Isle' but true knitwear of this kind is made from the soft, strong wool only produced in those areas and the best knitters in the world live and work in these Islands. During the Depression years every scrap of wool was used in ingenious combinations and the 'Grandad' knitwear in our picture is in the style of those times. It comes from the Shetland Museum collection and costs £67.50 for the slipover, £79.75 for the waistcoat. For details, contact Shetland Knitwear Associates, 31 King Harald Street, Lerwick, Shetland ZE1 0EQ. Tel: 01595 2746.

dence in the amusing work of textile designer Therese McDermott, once an art and design student, who is fascinated by knitted hats and shoes. Her pagoda hats are knitted in tiers - her shoes are made with mono filament yarns between the knitting. Although her designs are not yet commercially produced, Therese has an original talent which we should soon be seeing more of. Meanwhile she is designing very original 3-D greetings cards and she can be contacted at 46 Hale Lane, Mill Hill, London NW7 3PR. Tel: 0181-959 4685.



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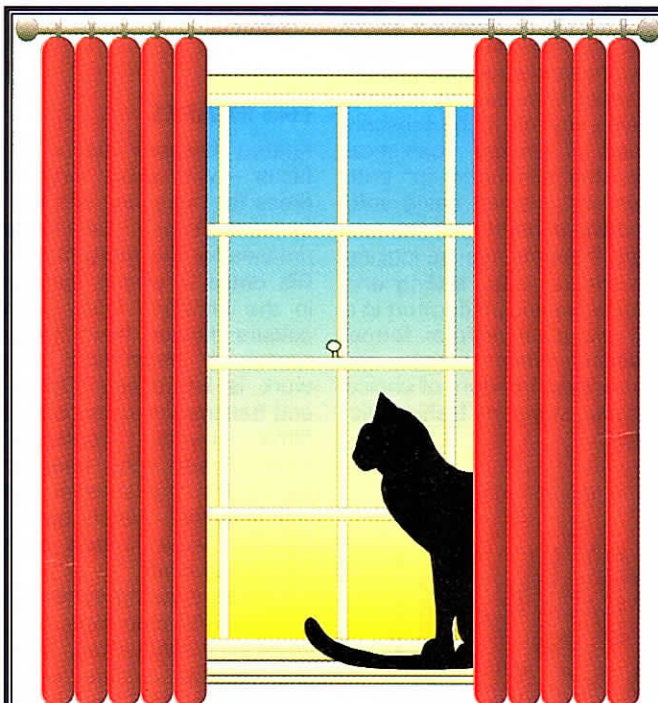
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FASHION-WISE

GOODBYE WINTER - HELLO SPRING

Few things can rival the warmth and wear of wool in winter but now the IWS is launching the theme of 'Cool Wool' for spring and summer.

Jean Wiseman

The focus for Spring '95 is on versatility and freedom of choice as the themes - natural and rustic, refined and elegant, transparent and fluid - are developed and interact. Any lingering traces of grunge have now been well and truly laid to rest.

With their new style directions, the IWS (International Wool Secretariat) believe that the potential for trans-seasonal wool knitwear has never been greater - thanks largely to the mix of different yarns and the flexibility of gauges, textures and structures. Quality wool knitwear, as always, plays a key role in the season's mood of relaxed sophistication, the silhouette for both men and women being soft, fluid and understated. Increasingly, it seems, we are looking for simple, easy styling and natural, easy-care comfort in a big swing away from formal dressing while women are demanding freedom of choice without stringent fashion dictates.



COOL WOOL YARNS

The IWS is creating a new generation of innovative, trans-seasonal knitwear yarns with unique, natural properties which allow the wearer to stay cool and fresh in warm weather with the promise of 'next to the skin' comfort. These lighterweight fibres exploit new technologies, processes and finishes to create a look which perfectly captures the carefree spirit of the warmer months.

THE SHAPES

Knitted dresses are a key factor - with short, flirty slip dress for the young and high-bodiced Empire line, longer dresses for the more mature. Rib detail is of the essence in the ultra-fine knits, while colours favour flesh tones, pastels or beige and openwork is introduced. Opaque and transparent knits come in filmy layers contrasting shadow with light, fine yarn with thick, the smooth with the textured. Watch out for flowing A-line knitted pants and lots of white.

There's a young generation of knits with crop tops, body-conscious silhouettes, faded and washed colours, denim tones and wool and cotton mixes. Further options include layers of solid bright colour, mixtures of small patterns with stripes and space-dyed effects and wrap styles with a continuing ethnic influence.

FOR MEN

Men's knits always come into

their own in spring and summer with golf, tennis and cricket bringing knitwear to the forefront. It's relaxed sophistication yet again for simple silhouettes with minimal detailing. Sportswear styling makes an elegant statement in luxury yarns with soft, next to the skin, comfort.

Look for large, square shapes (easy to knit) and oversized sweaters – loose and fluid. Those perennial favourites, stripes, will be a focal point, together with cables and rib. Bi- and tri-colour effects will prevail in faded and aged tones. Comfortable cardigans, throws for men and grandad shirt styles will be

introduced along with layered looks in rustic knits and summer tweed effects. The gilet – a multi-purpose garment – will be the number one accessory for elegance and extra warmth when needed.

SUMMARISING

It's to be a season of easy-going fashion with emphasis on new yarns in fine gauges and interesting wool mixes. Good news, this, for any knitter, since the yarn itself or the mix of colour and texture, makes the garment exciting – the shapes are simple and easy to knit.

FASHION FLASH . . . FASHION FLASH . . .

LAYER ON LAYER

Forget VAT on fuel – instead, take on fashion's newest look by wrapping up in layers of knitteds. It's quite literally a head-to-toe affair including woolly hats and cosy socks or leggings.

Austin Reed are leading exponents of the knitted look this season and from their range come this long waistcoat, polo tunic and wide-leg trousers in 100% wool and nature's own colour Spruce. All three garments come in small, medium and large sizes and cost £89, £69 and £65, respectively.

For a different but equally elegant and easy knitted look, this well known House offers the ultimate in rib knits – a funnel neckline, tube dress, again in 100% wool but this time in rich Claret. Price £89.



BEYOND THE FRINGE

Fringing is not only fashionable – it's a wonderfully simple way of updating any cardigan or sweater.

We've selected two designs from the Autumn/Winter catalogue of Empire Stores. The first is a cardigan with deep fringe hem knitted in ramie and cotton and coloured ecru, one of the currently popular neutral shades. It's in one size only to fit 10-16 and costs £31.99 Cat. No. LM0879.

Waistcoats are indubitably the number one fashion accessory and the version above has attractive applique detail and, of course, a fringed hem. Yarn, size and price are as for the cardigan. Cat. No. LA0880.

More information from Empire Stores, 18 Canal Road, Bradford, Yorkshire. Tel: 01345 200400.



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Designed by

NATURAL COVER

1

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge 24 stitch punchcard or electronic machines with a garter carriage.

MATERIALS

Emu Naturally Double Knitting. (Yarn Guide No.15.)

1 x 500g cone in Peat (MC).

1 x 500g cone in Oatmeal (C).

9 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 865g.

The fibre content of this yarn is 100% Wool. For further information, please write to the following address:- BSK Ltd, Murdock Road, Manton Industrial Estate, Bedford, Bedfordshire MK41 7LE. Alternatively telephone 01234-217096.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust/chest 87-92 [97-107, 112-117] cm, 34-36 [38-42, 44-46] in.

Actual size 105 [120, 134] cm, 41½ [47½, 53] in.

Length to shoulder 67.5 cm, 26½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 42 rows to 10 cm, 4 in measured over garter stitch pattern (tension dial approximately 10).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. We suggest that you use weights and move them up the work at regular intervals.

Spraying the yarn with a knitting spray is very beneficial and it can be obtained from BSK at the address given above.

0 to WP. Work as for Back from * to *. Work as for Right Front from ** to **, reversing shapings by noting alteration in number of rows worked and reading left for right.

TO JOIN RIGHT SHOULDER

Push 32 [42, 50] Ns to WP. With right side of right back shoulder facing, replace 32 [42, 50] sts on to Ns. With wrong side of right front shoulder facing, replace 32

Eileen Cashmore

[42, 50] sts on to same Ns. Unravel WY. Using main carriage, MT and MC, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

RIGHT BACK ARMHOLE BAND

Push 74 Ns to WP. Using main carriage, MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MT-3 and MC, K 4 rows. Dec 1 st (2 sts in) at right edge of next and every foll 5th row until 69 sts rem. K 5 [5, 7] rows. Using MT, K 1 row. Using

14 ▶

BACK

Push 150 [170, 190] Ns to WP. * Using main carriage, MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Insert patt card and lock on first row. Set RC on machine to 000. Using garter carriage and MT, release card and cont in multi-garter st patt *. Using C, K 138 rows.

SHAPE ARMHOLES

Set RC at 000. Cast off 18 [18, 20] sts at beg of next 2 rows. 114 [134, 150] sts. K 116 rows. RC shows 118. Push 32 [42, 50] Ns at left and right to HP. Using main carriage, MT and WY, K a few rows in st st over rem 50 sts and release from machine. Push 32 [42, 50] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 32 [42, 50] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT FRONT

Push 75 [85, 95] Ns at right of centre 0 to WP. Work as for Back from * to *. ** Using MC, K 50 rows.

POCKET OPENING

Using nylon cord, K sts 21-52 [27-58, 33-64] inclusive at right of centre 0 by hand (32 sts). Cont in patt and K 88 rows. RC shows 138. (K 1 row extra for Left Front only.)

SHAPE ARMHOLE

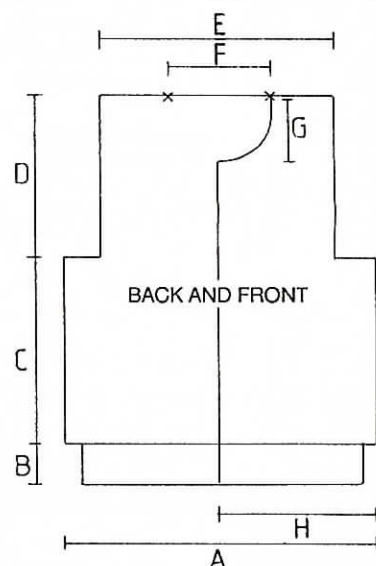
Set RC at 000. Cast off 18 [18, 20] sts at beg of next row. 57 [67, 75] sts rem. K 68 rows. RC shows 69.

SHAPE NECK

Cast off 8 sts at beg of next row. Dec 1 st at neck edge on next 17 rows. 32 [42, 50] sts rem. K 31 rows. RC shows 118. Using main carriage, MT and WY, K a few rows and release from machine **.

LEFT FRONT

Push 75 [85, 95] Ns at left of centre

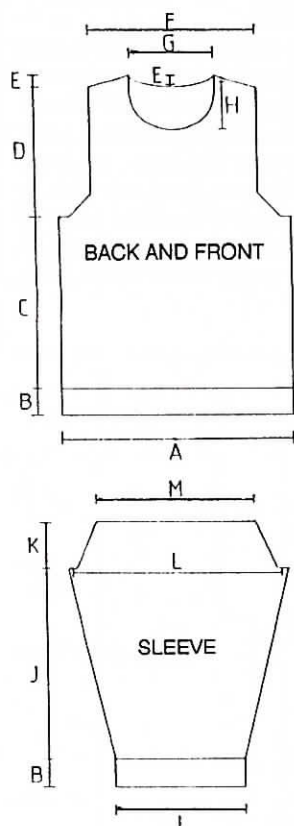


A = 53.5 [60.5, 67.5] cm
B = 7 cm
C = 32.5 cm
D = 28 cm
E = 40.5 [47.5, 53.5] cm
F = 18 cm
G = 11.5 cm
H = 26.5 [30, 33.5] cm

Designed by

BACK

With carriage at right, push 160 [168, 176, 184, 192, 200] Ns at centre of machine to WP. Arrange Ns for 1x1 rib and using MC, cast on. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st. Insert card and lock on first row *. Set RC at 000. Using MT, K 60 rows. row. Release card and cont in Fair Isle patt. Using MC/C and MT + 1, K 36 rows. Remove card and cont in st st and C. Using MT, K 52 rows. RC shows 148.



- A = 50 [52.5, 55, 57.5, 60, 62.5] cm
B = 5.5 cm
C = 36.5 cm
D = 28 cm
E = 2 cm
F = 36 [38.5, 41, 43.5, 46, 48] cm
G = 17.5 cm
H = 12 cm
I = 27.5 cm
J = 41 cm
K = 10 cm
L = 47.5 [47.5, 47.5, 47.5, 47.5, 48] cm
M = 33.5 cm

FRINGE EFFECT

2

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Emu Naturally 4-ply. (Yarn Guide No.11.)
1 x 500g cone in Peat (MC).
1 x 500g cone in Oatmeal (C).

GARMENT WEIGHT

Finished garment in third size weighs 450g.

The fibre content of this yarn is 100% Wool. For further information, please write to the following address:- BSK Ltd, Murdock Road, Manton Industrial Estate, Bedford, Bedfordshire MK41 7LE. Alternatively telephone 01234-217096.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 92 [97, 102, 107, 112, 117] cm, 36 [38, 40, 42, 44, 46] in.
Actual size 98 [103, 108, 113, 118, 123] cm, 38½ [40½, 42½, 44½, 46½, 48½] in.
Length to shoulder 70 cm, 27½ in.
Sleeve seam 46.5 cm, 18½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 7).
32 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern on MT + 1 (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

See page 13.

SHAPE ARMHOLES

Cast off 2 [2, 2, 2, 2, 3] sts at beg of next 2 rows. K 1 row. Dec 1 st (2 sts in) at each end of next and every foll alt row until 116 [124, 132, 140, 148, 154] sts rem **. K 74 rows. RC shows 264.

SHAPE NECK AND SHOULDERS

Push 76 [80, 84, 88, 92, 95] Ns at

left to HP and cont on rem sts for first side. Push 1 N at neck edge to HP on next 10 rows and at the same time K 1 row. Push 6 [6, 7, 8, 9, 10] Ns at right edge to HP on next and foll 3 alt rows, K 1 row. Push Ns at right from HP to UWP, K 1 row. Using WY, K a few rows and release from machine.

Eileen Cashmore

With carriage at left, push 40 [44, 48, 52, 56, 59] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping by reading left for right. Push rem Ns from HP to UWP. Using C, K 1 row. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 32 rows. RC shows 222.

SHAPE NECK

Push 68 [72, 76, 80, 84, 87] Ns at left to HP and cont on rem sts for first side. Push 1 N at neck edge to HP on next 18 rows. 30 [34, 38, 42, 46, 49] Ns rem in WP. K 25 rows.

SHAPE SHOULDER

Push 6 [6, 7, 8, 9, 10] Ns at right to HP on next and foll 3 alt rows, K 1 row. Push Ns at right from HP to UWP, K 1 row. Using WY, K a few rows and release from machine. With carriage at left, push 48 [52, 56, 60, 64, 67] Ns at left from HP to UWP. Finish to correspond with first side, reversing shapings by reading left for right. Push rem Ns from HP to UWP. Using C, K 1 row. Using WY, K a few rows and release from machine.

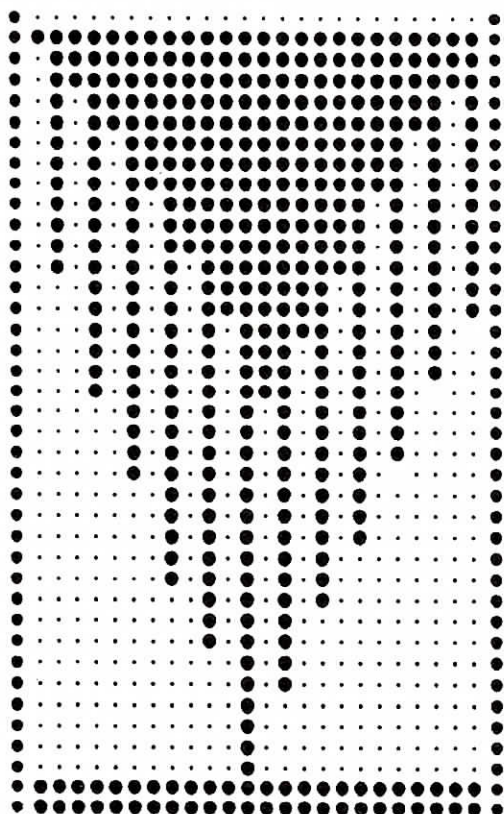
SLEEVES

With carriage at right, push 88 Ns at centre of machine to WP. Arrange Ns for 1x1 rib and using MC, cast on. Work as for Back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 5th row until there are 120 sts. RC shows 80. Release card and cont in Fair Isle patt. Using MC/C and MT + 1, cont to inc on every 5th row from previous inc until there are 134 sts. K 1 row. RC shows 116. Remove card. Cont in st st and C. Using MT, cont to inc on every 5th row from previous inc until there are 152 [152, 152, 152, 152, 154] sts. K 8 [8, 8, 8, 8, 3] rows. RC shows 168.

SHAPE TOP

Cast off 2 [2, 2, 2, 2, 3] sts at beg of next 2 rows. K 1 row. Dec 1 st (2 sts in) at each end of next and every foll alt row until 108 sts rem. Cast off loosely.

PUNCHCARD CHART



TO JOIN RIGHT SHOULDER

Push 30 [34, 38, 42, 46, 49] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and C, K 1 row. Cast off loosely.

NECKBAND

Push 156 Ns to WP. With K side facing, pick up 22 sts down left side of front neck, 56 sts around front neck, 22 sts up right side of front neck and 56 sts around back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and C, K 1 row. Transfer sts for 1x1 rib. Using MT-3, MT-3, K 60 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves, stretching sleeve head slightly. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in C. Wash and dry following spinner's instructions.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

BROTHER ELECTRONIC MACHINES

Place pattern over centre 0.



Pattern 1 continued

MT-3, K 5 [5, 7] rows. Inc 1 st (2 sts in) at right edge of next and every foll 5th row until there are 74 sts. K 4 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT, K 1 row. With wrong side facing, pick up sts along right back armhole edge and place on to Ns. K 1 row. Cast off loosely.

LEFT BACK ARMHOLE BAND

Work as for Right Back Armhole Band, reversing shapings by reading left for right and right for left.

LEFT FRONT ARMHOLE BAND

Work as for Right Back Armhole Band, reading C for MC and Left Front for Left Back.

RIGHT FRONT ARMHOLE BAND

Work as for Right Back Armhole Band, reversing shapings by reading left for right, right for left, C for MC and Right Front for Right Back.

POCKET TOPS AND BAGS

Push 32 Ns to WP. With wrong side facing, replace 32 sts from below nylon cord on to Ns. Set RC at 000. Using main carriage, MT-3 and C, K 8 rows. Using MT, K 1 row. Using MT-3, K 8 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Using MT, K 1 row. Using MC, K 90 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side of Pocket Lining facing, replace sts on to same Ns. With wrong side facing, replace loops from below nylon cord on to same Ns. K 1 row. Cast off loosely.

BUTTONHOLE BAND

Push 128 Ns at centre to WP. Using main carriage, MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MT-1 and C, K 10 rows. Counting from left edge and using nylon cord, make buttonholes over 5th, 6th, 7th and 8th Ns; 29th, 30th, 31st and 32nd Ns and every foll 20th, 21st, 22nd and 23rd Ns. K 10 rows. Insert card for standard garter stitch and lock on 2nd row. Using garter carriage and MT, K 1 row in garter stitch. Using main carriage and MT-1, K 10 rows. Pick up loops of buttonholes from row above nylon cord and place on to corresponding Ns. Using a length of C, cast off buttonhole sts, leaving empty Ns in WP. Replace buttonhole sts below nylon cord on to corresponding empty Ns. K 10 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Using MT, K 1 row. With wrong side of Right Front facing for woman or Left Front for man, pick up sts along front edge and place on to Ns. K 1 row. Cast off loosely.

BUTTON BAND

Work as for Buttonhole Band, omitting buttonholes and reading Left Front for Right Front and Right Front for Left Front.

BACK NECKBAND

Push 50 Ns to WP. Using main carriage, MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MT-2 and MC, K 3 rows. Dec 1 st (2 sts in) at each end of next and every foll 4th row until 42 sts rem. K 4 rows. Insert card for standard garter stitch and lock on 2nd row. Using

garter carriage and MT, K 1 row in garter stitch. Using main carriage and MT-2, K 4 rows. Inc 1 st (2 sts in) at each end of next and every foll 4th row until there are 50 sts. K 3 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT, K 1 row. With wrong side facing, pick up sts around back neck and place on to Ns. K 1 row. Cast off loosely.

FRONT NECKBAND WITH BUTTONHOLE

Push 58 Ns to WP. Using main carriage, MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MT-2 and C, K 10 rows. Counting from left edge for woman or right edge for man and using nylon cord, make a buttonhole over 5th, 6th, 7th and 8th Ns. K 10 rows. Insert card for standard garter stitch and lock on 2nd row. Using garter carriage and MT, K 1 row in garter stitch. Using main carriage and MT-2, K 10 rows. Finish buttonhole as for Buttonhole Band, K 10 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Using MT, K 1 row. With wrong side of Right Front for woman or Left Front for man facing, pick up sts around front neck and place on to Ns. K 1 row. Cast off loosely.

FRONT NECKBAND WITH BUTTON

Work as for Front Neckband With Buttonhole, omitting buttonhole and reading Left Front for Right Front and Right Front for Left Front.

BACK WELT

Push 140 [154, 170] Ns to WP. Using main carriage, MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MT-2 and MC, K 30 rows. Insert card for standard garter stitch and lock on 2nd row. Using garter carriage and MT, K 1 row in garter stitch. Using main carriage and MT-2, K 30 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns.

Using MT, K 1 row. With wrong side facing, pick up sts along lower edge of Back and place on to Ns, gathering evenly. K 1 row. Cast off loosely.

FRONT WELT WITH BUTTONHOLES

Push 84 [92, 100] Ns to WP. Using main carriage, MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MT-2 and C, K 10 rows. Counting from right edge for woman or left edge for man and using nylon cord, make a buttonhole over 5th, 6th, 7th and 8th Ns. K 10 rows. Make another buttonhole over same Ns as before. K 10 rows. Insert card for standard garter stitch and lock on 2nd row. Using garter carriage and MT, K 1 row in garter stitch. Using main carriage and MT-2, K 10 rows. Finish buttonhole as for Buttonhole Band. K 10 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Using MT, K 1 row. With wrong side of Right Front for woman or Left Front for man facing, pick up sts along lower edge and place on to Ns, gathering evenly. K 1 row. Cast off loosely.

FRONT WELT WITH BUTTONS

Work as for Front Welt With Buttonholes, omitting buttonholes and reading Left Front for Right Front and Right Front for Left Front.

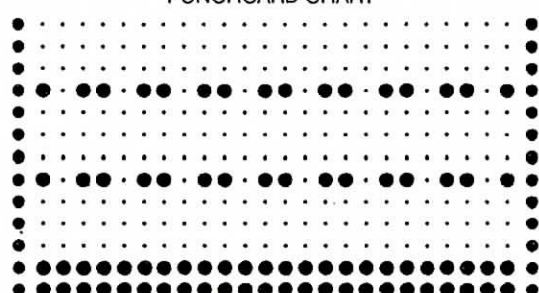
BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side seams. Sew ends of armhole bands into position. Join neckband seams. Neaten ends of bands. Catch down ends of pocket tops on right side and join seams of pocket bags. Sew on buttons.

PUNCHCARD CHART



Designed by

LONG ON WARMTH

3

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Emu Naturally 4-ply. (Yarn Guide No.11.)

1 x 500g cone in Peat (MY).

Length of elastic to fit waist.

GARMENT WEIGHT

Finished garment in second size weighs 300g.

The fibre content of this yarn is 100% Wool. For further information, please write to the following address:- BSK Ltd, Murdock Road, Manton Industrial Estate, Bedford, Bedfordshire MK41 7LE. Alternatively telephone 01234-217096.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit hips 92 [97, 102, 107, 112] cm, 36 [38, 40, 42, 44] in.

Inside leg lengths 68.5 [68.5, 68.5, 70, 70] cm, 27 [27, 27, 27½, 27½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

to adjacent N. Push empty Ns to NWP. Using MT-4, K 18 rows. Push empty Ns to WP. Using MT-3, K 2 rows. Make a hem by placing loops of first row on to corresponding Ns. Using MT+3, K 1 row. Cast off loosely **.

LEFT LEG

With carriage at right, set machine for 2x2 rib. Push 36 [40, 44, 46, 48] Ns at left and 50 [54, 58, 60, 62]

Ns at right of centre 0 to WP. Work as for Right Leg from * to * then work from ** to **, reversing shapings by noting alteration in number of rows worked and reading left for right and right for left.

BLOCKING AND PRESSING

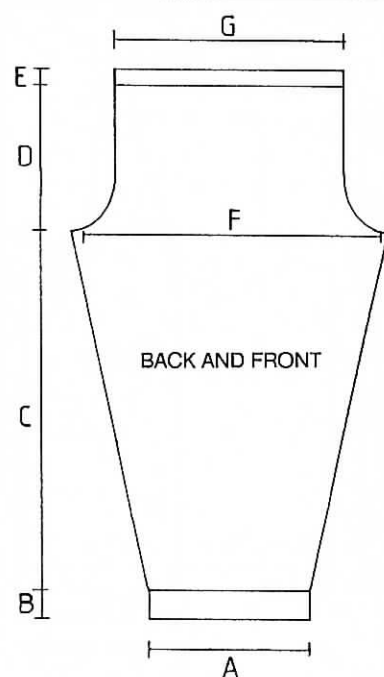
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instruc-

Eileen Cashmore

tions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join front and back seams, leaving a small opening in waistband. Join inside leg seams. Insert elastic into waistband, join ends securely then close opening.



A = 27.5 [30, 32.5, 34, 35] cm
B = 4.5 cm
C = 64 [64, 64, 65.5, 65.5] cm
D = 25.5 [26.5, 27.5, 28, 28.5] cm
E = 2.5 cm
F = 55 [58, 60.5, 62.5, 64.5] cm
G = 40 [42.5, 45, 47, 49] cm

RIGHT LEG

With carriage at right, set machine for 2x2 rib. Push 50 [54, 58, 60, 62] Ns at left and 36 [40, 44, 46, 48] Ns at right of centre 0 to WP. * 86 [94, 102, 106, 110] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using MT-4/MT-4 and MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. K 20 rows. Transfer sts for st st *. ** Set RC at 000. Using MT, K 8 rows. (Adjust length at this stage, if required.) Shape sides by inc 1 st (3 sts in) at left edge on next and every foll 7th row and at the same time inc 1 st (3 sts in) at right edge on next and every foll 5th row until there are 172 [180, 188, 194, 200] sts. K 8 [8, 8, 9, 2] rows. RC shows 262 [262, 262, 270, 270]. (K 1 row extra for Left Leg only.)

SHAPE CROTCH

Set RC at 000. Cast off 6 sts at beg of next row and 3 sts at beg of foll row. Dec 1 st (2 sts in) at left edge on next 5 rows and at the same time, cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next row. Dec 1 st (2 sts in) at left edge on every foll 6th row and at the same time K 1 row. Cast off 2 sts at beg of next row. Dec 1 st at right edge on next 6 rows. K 1 row. Dec 1 st (2 sts in) at right edge on next and every foll alt row until 125 [133, 141, 147, 153] sts rem. K 3 rows. Dec 1 st (2 sts in) at left edge on next row. 124 [132, 140, 146, 152] sts. K 63 [67, 71, 73, 75] rows. RC shows 106 [110, 114, 116, 118].

WAISTBAND

Transfer 3rd and every foll alt st on

Designed by

BACK

Insert card for standard garter stitch and lock on first row. With garter carriage at right and using MY, cast on 132 [146, 158, 170, 190] sts at centre of machine by hand. * Set RC on machine at 000. Release card and using MT-3, cont in garter stitch. K 20 rows. Remove card. Insert patt card and lock on first row. Set RC at 000. Release card and using MT, cont in multi-garter stitch patt *. K 180 rows.

SHAPE ARMHOLES

Set RC at 000.

5TH SIZE

Cast off 8 sts at beg of next 2 rows.

ALL SIZES

Cast off 7 sts at beg of next 2 rows, 6 sts at beg of foll 2 rows, 5 sts at beg of foll 2 rows, 4 sts at beg of foll 2 rows, 3 sts at beg of foll 2 rows and 2 sts at beg of foll 2 [2, 2, 6, 6] rows. Dec 1 st at each end on next and every foll alt row until 72 [78, 84, 90, 98] sts rem. K 63 [65, 69, 77, 89] rows. RC shows 80 [90, 100, 110, 120].

TOPPED WITH CREAM

4

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a garter carriage.

MATERIALS

Emu Naturally Double Knitting. (Yarn Guide No.15.)
2 x 500g cones in Cream (MY).
8 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 660g.

The fibre content of this yarn is 100% Wool. For further information, please write to the following address:- BSK Ltd, Murdock Road, Manton Industrial Estate, Bedford, Bedfordshire MK41 7LE. Alternatively telephone 01234-217096.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112, 117-122, 127-132] cm, 34-36 [38-40, 42-44, 46-48, 50-52] in.
Actual size 100 [110, 120, 129, 144] cm, 39½ [43½, 47½, 51, 57] in.
Length to shoulder 75 [78, 80.5, 83.5, 86] cm, 29½ [31, 32, 33, 34] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

26 sts and 36 rows to 10 cm, 4 in measured over garter stitch pattern (tension dial approximately 10).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. We suggest that you use weights and move them up the work at regular intervals. Spraying the yarn with a knitting spray is very beneficial and it can be obtained from BSK at the address given above.

SHAPE SHOULDERS

Cast off 4 [4, 5, 6, 7] sts at beg of next 6 rows and 3 [6, 6, 6, 7] sts at beg of foll 2 rows. Cast off rem 42

sts loosely.

RIGHT FRONT

Insert card for standard garter

Eileen Cashmore

stitch and lock on first row. With garter carriage at right, push 1 N at left and 65 [72, 78, 84, 94] Ns at right of centre 0 to WP. 66 [73, 79, 85, 95] Ns. Using MY, cast on by hand. Work as for Back from * to *. K 56 rows.

POCKET OPENING

Using nylon cord, K sts 21 to 53 inclusive at right of centre 0 by hand (33 sts). ** K 124 rows. RC shows 180. (K 1 row extra for Left Front only.)

SHAPE FRONT EDGE AND ARMHOLE

Set RC at 000. Dec 1 st (2 sts in) at left edge on next and every foll 4th [4th, 5th, 5th, 6th] row and at the same time cont as follows:-

5TH SIZE

Cast off 8 sts at beg of next row, K 1 row.

ALL SIZES

Cast off 7 sts at beg of next row, K 1 row. Cast off 6 sts at beg of next row, K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 0 [0, 0, 2, 2] alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 31 [32, 35, 38, 43] sts rem. Cont to dec at front edge only on every 4th [4th, 5th, 5th, 6th] row from previous dec until 16 [18, 22, 24, 29] sts rem. K 3 [9, 4, 9, 5] rows. RC shows 80 [90, 100, 110, 120].

SHAPE SHOULDER

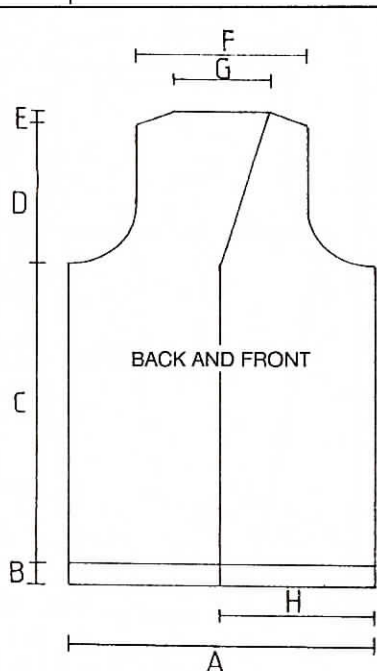
Dec 1 [0, 1, 0, 1] st (2 sts in) at front edge. Cast off 4 [4, 5, 6, 7] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 3 [6, 6, 6, 7] sts **.

LEFT FRONT

Insert card for standard garter stitch and lock on first row. With garter carriage at right, push 65 [72, 78, 84, 94] Ns at left and 1 N at right of centre 0 to WP. 66 [73, 79, 85, 95] Ns. Using MY, cast on by hand. Work as for Back from * to *. K 56 rows.

POCKET OPENING

Using nylon cord, K sts 20 to 52 inclusive at left of centre 0 by hand (33 sts). Work as for Right Front from ** to **, reversing shapings by noting alteration in number of rows worked and reading right for left.



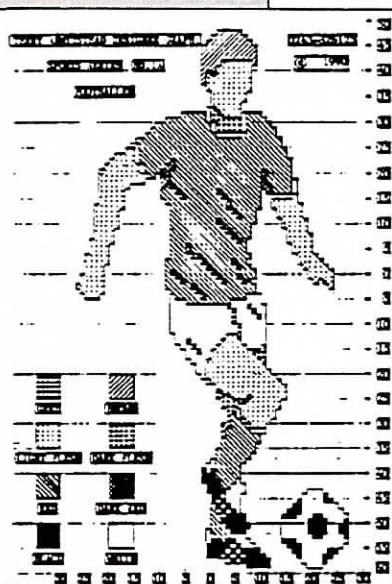
- A = 50.5 [56, 60.5, 65, 73] cm
- B = 3 cm
- C = 50 cm
- D = 22 [25, 27.5, 30.5, 33] cm
- E = 2 cm
- F = 27.5 [30, 32, 34.5, 37.5] cm
- G = 16 cm
- H = 25 [28, 30, 32.5, 36.5] cm



Terry Armitstead

DESIGNS

Creative Intarsia

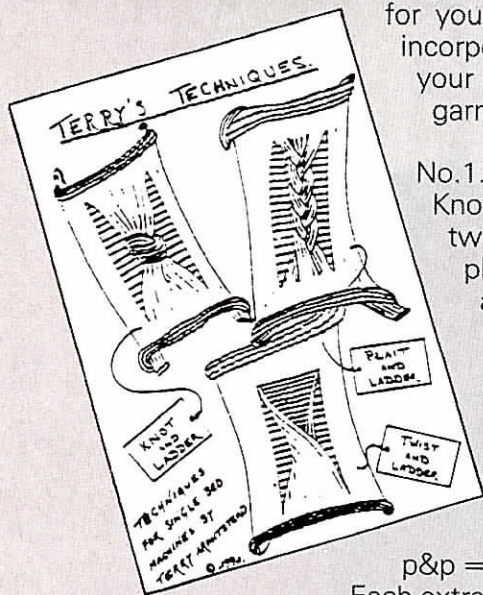


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ARMHOLE BANDS

LEFT BACK AND RIGHT FRONT ALIKE

Insert card for standard garter stitch and lock on first row. With garter carriage at right and using MY, cast on 73 [81, 90, 99, 108] sts at centre of machine by hand. * Set RC on machine at 000. Release card and cont in garter stitch *. ** Using MT-3, K 3 rows. Inc 1 st (4 sts in) at right edge on next and foll 4th row. Using MT-2, K 3 rows. Inc 1 st (4 sts in) at right edge on next row. Using MT-1, K 3 rows. Inc 1 st (4 sts in) at right edge on next row. 77 [85, 94, 103, 112] sts. Using MT, K 4 rows. RC shows 20. With wrong side facing, pick up 77 [85, 94, 103, 112] sts around armhole edge and place on to Ns. Using main carriage and MT, K 1 row. Cast off loosely **.

RIGHT BACK AND LEFT FRONT ALIKE

Work as for Left Back And Right Front to *, then from ** to **, reversing shaping by reading left for right.

POCKET TOPS

Insert card for standard garter stitch and lock on first row. With garter carriage at right, push 33 Ns to WP. With right side facing and shoulder edge hanging down, replace 33 sts above nylon cord on to Ns. Set RC on machine to 000. Release card and using MT-3, cont in garter stitch. K 14 rows. Cast off with a latch tool.

POCKET LININGS

Push 33 Ns to WP. With right side

facing and shoulder edge hanging down, replace 33 loops from below WY on to Ns. Set RC on machine to 000. Using main carriage, MT and MY, K 50 rows. Cast off.

FRONT BORDER

Insert card for standard garter stitch and lock on first row. With garter carriage at right and using MY, cast on 12 sts at centre of machine by hand. Set RC on machine at 000. Release card and using MT-2, cont in garter stitch. K 6 rows. * Using a length of MY, cast off centre 4 sts then cast on by hand over same Ns to make a buttonhole, K 26 rows; rep from * 6 times more. Make a buttonhole over same sts as before then K until band, when slightly stretched, fits up right front, across back neck and down left front edges. Cast off.

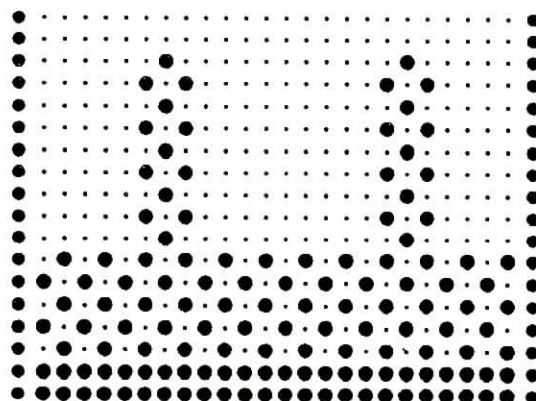
BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder, upper armhole band and side seams. Catch down ends of pocket tops on right side and pocket linings on wrong side. Sew on front border with buttonholes on right front. Sew on buttons.

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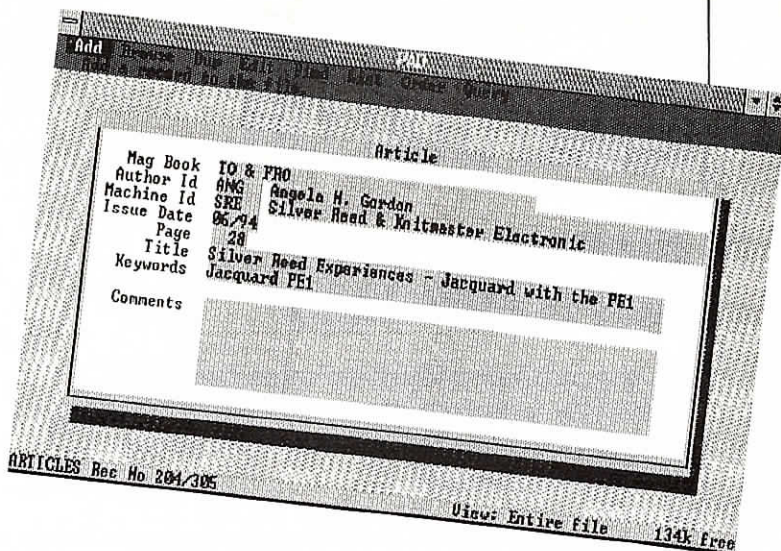
P attern and A rticle D atabase

PAD is the software program that knows its way around all the knitting magazines and has instant recall of where to find that sock pattern, an article on ribbers, or a jumper in lace on a Silver Reed machine. If you own an IBM compatible PC, PAD's wonderful database provides a cross-index to everything that has appeared in all the UK newsstand machine knitting magazines during the last three years and it will be continuously updated!

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especially to patterns you have knitted – and you can print out a hard copy of the information you need! The PAD program can be used for your own data too on the same or different topics – how about recipes, or what you gave them for dinner last time?

PAD costs £24.95, postage and packing is free within the UK and it can be ordered from Angela Gordon Knitwear, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX. Telephone 01929 551073 for credit card orders. Database updates, which will be available at £4.95, can be purchased as frequently as you like, monthly, quarterly or annually and will include all data up to the time ordered.



THREE LUCKY READERS will receive their PAD program disk for just the cost of a stamp and a postcard! For a chance to be one of the three, look at the Wordsearch grid and find ten words of seven letters or more which are entirely appropriate to this software prize. The words run vertically, horizontally and

diagonally – search them out, write them on a postcard or the back of a sealed envelope, add your name and address and post it to PAD Competition, MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW to arrive by 31st January, 1995.

A	S	M	N	P	A	M	L	P	O	E	N	S
U	D	A	T	A	B	A	S	E	I	D	C	T
K	E	G	C	T	M	G	B	Z	C	A	K	L
N	R	A	B	T	V	Z	M	I	O	Q	E	T
I	J	Z	N	E	T	I	A	E	M	R	P	S
T	T	I	I	R	R	N	L	T	P	G	O	M
T	A	N	K	N	T	W	O	R	U	F	T	I
I	G	E	N	S	S	T	E	I	T	D	H	G
N	T	A	R	T	U	T	F	W	E	H	A	T
G	A	L	R	R	F	E	A	D	R	N	P	O
N	H	U	G	M	K	R	C	L	I	S	U	A
M	C	S	E	T	E	L	I	N	L	T	C	O
U	T	P	O	N	B	N	A	U	E	R	J	Z
G	C	E	K	G	S	L	T	D	P	I	I	N
T	R	E	L	A	T	I	O	N	A	L	E	R
B	O	S	D	N	A	R	T	I	C	L	E	S

COMPETITION RULES

1. Only one entry per person will be accepted. You should send your entry to October Competition, *Machine Knitting Monthly*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.
2. This competition is open to residents of the UK only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsors and their relatives.
3. The closing date is 31st January 1995. Entries re-

ceived after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.

4. No cash alternative will be offered.

5. The winner will be the first correct entry drawn from our postbag after the closing date.

6. The winner will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.

7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

LATCH ON

BUTTONS AND BUTTONHOLES

As the subject of buttonholes has been raised by a couple of my students recently, I've decided to discuss the topic in my article this month.

Joan Lafferty

The subject also arose whilst I was sitting at my market stall a few weeks ago. 'I believe you can't knit buttonholes', said a potential customer – which was rather a silly remark, since there were several right under her nose! Before I could reply, she went on to tell me that 'her friend' had a knitting machine and had told her that it wasn't possible to do buttonholes. (I rather think that 'her friend', if she existed, was trying to wriggle out of a difficult job!)

I can't say that knitting bands with buttonholes is my favourite pastime but, like everything else, it becomes easier with practise.

RIBBED BANDS

I work with a ribber, so I'll start

with this method. I used to knit my bands in full needle rib, but I found that the buttonholes were rather too tight. This was a particular problem on mens' garments! I find that gentlemen do not have a great deal of patience when fastening buttons. (Don't write in, all you irate gentlemen; I know some of you are careful, but I'm talking about those in my immediate circle!) Consequently, I now use 1x1 rib unless the yarn is very fine.

I always use an odd number of needles for a ribbed band – 13 for a child and 15 for an adult. This means that I have seven needles on the main bed and six on the ribber for a child's band, eight on the main bed and seven on the ribber for an adult's version. Even if you're

using a machine which has an 'end needle arrangement', this set-up works satisfactorily. You might think that it's necessary to have more needles on a man's garment, but I've found that unless the yarn is very fine, the band tends to curl at the back neck if too many stitches are used.

WORKING METHOD

Working a buttonhole is very simple on ribbed bands. Just take the middle stitch – on a 13 stitch band it will be on the main bed – and place it on to its adjacent needle on the ribber. It doesn't matter whether it's moved to the left or right. Make sure the needle remains in working position and continue knitting. This will make a satisfactory buttonhole for a child's garment. For a slightly larger hole, take the middle stitch on the ribber and place it on the adjacent needle on the main bed to the left – then transfer the stitch to the right of it on the main bed and place it on the adjacent needle on the ribber. Do not place it on to the empty needle, but on to the next needle. Again, make sure the needles remain in working position and continue knitting.

CHARTING DEVICES

All ribber work requires a zig-zag row to start – even buttonhole bands! With this in mind, the next step is to estimate the position of the button-

holes. In theory, it should be possible to work it out on a charting device – if you use one – and this would involve knitting a separate tension strip for the band and charting the number of rows, as usual. The buttonholes will be marked, on the chart, on the front of the garment *but*, as we all know, you have to stretch the band slightly when sewing it on! So, on this occasion, a charting device is not much help and I'm sure that many knitters are put off by the thought of calculations and uncertainty.

CALCULATIONS

My method of working out the correct position for buttonholes is to start off by knitting about 100 rows of the band. I remove it from the machine and pin it to the garment, stretching it slightly – just as I would when sewing it in position. I place a pin at the lower edge to mark the position of the first buttonhole and another just below the start of the neck shaping. I find that if I place the first buttonhole three or four rows above the lower edge and the last one at the same distance below the start of the slope, it's just right to give a good fit.

After marking the first and last buttonholes in this way, I fold the garment – bringing the two pins together – and place a third pin on the fold. I fold the garment twice more, to mark the mid points between these three pins to give me five pins – evenly spaced. Finally, I

The Woolleys

by Doug Baker



count the number of rows between the pins.

I know this sounds a fiddle – but it's much easier to do than to write! In practise, I find that about 24 or 25 rows are suitable between buttonholes on an adult's garment and about 14 or 15 on a child's version.

I make a lot of babies' cardigans to fit sizes 51 [56, 61] centimetre or 20 [22, 24] inch chest. I've found that buttonholes ten rows apart are quite satisfactory for these little garments. I make four buttonholes for the smallest size and five for the two larger sizes. It works quite well – which is why I say that it becomes easier with practise. If you've tried working this exercise, rather than simply reading it through, make a note of the yarn, tension used and the number of rows between buttonholes – it will be a great help for the future.

STOCKING STITCH BANDS

Without a ribber, buttonholes involve slightly more work,

because the band must be knitted double width (if working from bottom to top!). It's much easier to fold your work in half accurately if you leave a needle in non working position in the centre of the band.

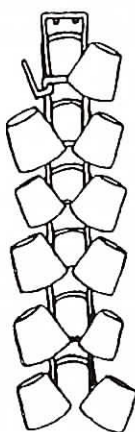
I knit a strip about 100 rows long, pin it to the garment and estimate the number of rows between buttonholes in the same way as on a ribbed band. However, the working method changes for stocking stitch bands because it's necessary to make two buttonholes in the same row and they have to be the same distance from the side edges.

MAKING A BUTTONHOLE

For a small buttonhole, one stitch transferred on to its adjacent needle will be sufficient. For larger ones, move one stitch to the right and one stitch to the left for each hole. With both empty needles in working position, knit the row. You now have to drop one of the two loops formed on the

24▶

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MASTERCLASS

PARTY DRESSING

It's party time once again and there's so much you can knit for it! Whether your parties are full dress affairs, going dancing, or just a little informal get-together there's something for you among the masses of new colours and shapes.

Mary Dowse

LONG OR SHORT?

Nowadays no one seems able to make up their mind whether skirts should be long, short, or in-between, so pick the length that's best for you. One of the prettiest new styles, which can be any length, is a shift dress. It should be wide enough to float and be made in really fine kid mohair so that it shows a pretty slip, perhaps in satin, worn underneath. Dressed up with elaborate jewellery, this is fine for really glamorous occasions, or worn quite simply with a non-shiny slip, it's right for any time from dawn to dusk.

SHIFT DRESS

A shift is easy to knit, either in several vertical shaped panels

or knitted as a sideways flare. Use a fairly loose tension and a pretty colour, or a dark colour with a brilliant contrasting vest worn on top. Fine mohair is easy to knit if you knit slowly and watch to see that fibres don't catch on the sinker posts and it is deliciously luxurious to wear. Although this mohair isn't cheap, it goes a very long way. One cone of Dawn from Celandine will make a short dress but you will need two if you want a longer length.

If you don't fancy a loosely flowing dress, a simple sweater and skirt would look lovely in mohair for less formal occasions, to wear any time of day from morning coffee to evening. If it's definitely a daytime occasion, you might make just the sweater and wear it with your own skirt or plain loose pants, but don't dismiss the shift dress without careful thought as it's not only new but very wearable.

DIRNDL SKIRTS

One of the other newest lines, the dirndl, also makes a splendid and versatile party knit – knee length if you can take it, thickly gathered or neatly pleated into the waist and as glittery as you like. Make it in panels, or one long length knitted sideways, with one very tidy seam, preferably at centre back. Turn up a small hem, or knit a decorative edge – particularly fashionable this year, when embellishment is the word in knitwear. The dirndl also works beautifully in transfer or punch lace in fine yarns – either all-over patterned, with areas of lace pattern or with a lace edge sewn to the hem.



I've already knitted one in brilliant cerise Silky and red Lurex used together, which looks very festive. I've picked up stitches at the waist to make a very simple strapless top, using cerise Silky with purple and red Lurex, which looks very exciting with the cerise skirt.

FLOWERS AND FRINGE

Alternatively, a separate skirt, worn with a simple sleeved top decorated with big, big knitted flowers to match the skirt, looks great! A cerise and red skirt, worn with a white and silver top embellished with cerise and red flowers, looks very festive. I've done a diagram of these for you. Make a skirt and top either in red and white, or a very dark colour with really brilliant glittery flowers from your left-over cones, or in a gentle flower-like colour with delicate pastel flowers.

Many of the short dirndl skirts are decorated with rows of frivolous fringes knitted in. I've drawn diagrams for these too as, although fringes take a little time, they're not really difficult whether you make them first and hook them on or hook them in as you knit.

Waistcoats also lend themselves to party wear. Everyone knows about daytime woolly ones, but think what a really

glittering and decorative waistcoat could do for the simplest outfit. Big ones, little ones, patterned ones, plain ones, Lurex pattern, Fair Isle – there's one for everyone and they're quick to knit.

COME DANCING

Now, how about the many knitters who go dancing? I know that there are a very great many of you who want a really spectacular dance dress as I am so often asked for one. It's difficult to beat a really full skirt with a simple bodice – either worn with lots of net petticoats or allowed to flow in graceful folds. If you are a devotee of Come Dancing you will have noticed how dance dresses have altered over the years, changing from the very stiff and enormously full sequined skirts to the more flowing styles, heavily frilled at the hem, with a graceful drape to float from the arms – or for Latin American dances, how dresses have shrunk from masses of frills to very bare styles with not much more than a skimpy long fringe for the skirt.

For the young and beautiful, you could knit a very bare glittery leotard with rouleau fringes for the skirt, but for a rather more orthodox, but still exciting, party frock you must





Mary Dowse
Designs

Blue Danube

Mary's latest confection for dances and parties has all the vivacity of a Viennese waltz in its full gathered skirt swirling from a tiny strapless bodice and the demure fichu, an optional extra which can also be worn as a stole. A simple style, Blue Danube is very easy to knit in Bramwell's Lurex and is sure to sparkle on many a starry night to come. The pattern for this Mary Dowse Original costs £2.50. Order yours with the coupon provided.

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empty needles and twist the yarn, before replacing it on the needle. The point of a single transfer tool is ideal for this job. If you don't twist one of the loops, you'll have a ladder up the band instead of a nice buttonhole!

If a really large buttonhole is required, it's best to knit three stitches on each side by hand, with waste yarn in a contrast colour and continue knitting. When the band is finished, carefully remove the waste yarn and back stitch the two layers together – making sure that the open loops are caught securely.

2X2 BANDS

Have you ever tried a 2x2 band, knitted it sideways and then found that the rib closed up at the lower edge of the garment? I have – and I've also seen ready-made garments in shops with this fault. Recently, I've made myself a couple of cardigans and successfully overcome this problem.

First of all, estimate the number of stitches you will need. Do this by holding the front edge of the garment up to the machine without stretching or gathering it. I prefer to do this from one shoulder, across the back neck and down the front edge for the first side; just from the shoulder and down the front edge for the second. (For a truly professional look, always have the seam on the left back shoulder.) A join is inevitable on adult's garments because of the number of needles on the machine and I prefer it to be on the shoulder; it doesn't show as much as a join in the centre of the back neck. Naturally, this only applies to garments with a 'V' neck. A button-to-the-neck garment will have two separate bands plus a neckband.

KNITTING THE BAND

Using waste yarn, cast on over the required number of needles

on the main bed only and knit several rows. Using main yarn and about one full size tighter than main tension, knit four or five rows. Transfer stitches to the ribber to give a two plain, two purl formation. Add the comb and weights then, using the same tension used for welts, knit the required number of rows for the depth of the rib. Transfer the stitches from the ribber to the main bed and knit the same number of stocking stitch rows as before. Knit a few rows in waste yarn and release from machine. You now have a ribbed band, with two stocking stitch strips between which you 'sandwich' the front of the garment. Unravelling the waste yarn as you go along, backstitch through the open loops of the first row knitted in main yarn to the right side and catch down the corresponding loops on the wrong side.

Buttonholes are made as I've already described for a ribbed band by transferring stitches to the right and left on each bed and twisting the loop if a large hole is required; transferring stitches from main bed to ribber for a smaller hole.

Again, it sounds a lot of work, but the band does lie flat at the lower edge.

Incidentally, it's quite easy to work out where the buttonholes should be placed on a sideways-knitted band because you have the numbered strip on the needlebed to help! This band works equally well in mock rib, but use a 2x1 needle arrangement – two needles in working position, one needle in non working position.

MARY WEAVER'S TAILORED BUTTONHOLE

I cannot finish this article on buttonholes without mentioning Mary Weaver's excellent 'tailored buttonholes' on a sideways-knitted, stocking stitch band. They are rather fiddly to knit, but look wonderful when they come off the machine. Buttonholes can be as large as you wish – with no backstitching! Mary has very kindly given me permission to quote from her book *Machine Technology and Patterns*. Her

tailored buttonholes can be found on page 59 and she suggests that we pick up the front edge of the garment, then knit the band. However, I prefer to alter her technique slightly and start with waste yarn before knitting the required number of rows.

Mary suggests knitting nine rows in main yarn (I usually knit six) before marking the position of the buttonholes by knitting in a short length of contrast yarn. Work across about four stitches for a large buttonhole. Knit a further nine (or six) rows, followed by one row at tension ten for the fold-line. Knit nine (or six) more rows.

Bring forward slightly the same groups of needles previously marked and bring forward another needle to the left (five needles for a four stitch buttonhole). Pick up the loops in main yarn above the contrast yarn and place the loops into the hooks of the five needles. Now comes the fiddly bit!

Push the original stitches behind the latches but keep the picked-up loops in the hook of the needle. I find this is best done by holding the front stitch with my finger nail whilst gently easing back the needle. Work one stitch at a time, pulling the front loop through the stitch behind the latch.

Starting at the right, transfer the second stitch on to the first needle. Again, I use my finger nail to separate the two stitches. Pull the stitch just moved through the original stitch, then transfer the stitch to the left and work across all five stitches. The last stitch is transferred to the empty needle on the left.

Pick up the loops below the waste yarn on to the empty needles, knit another nine (or six) rows then knit several rows in waste yarn and release from machine.

The band can be attached in the same way as the 2x2 sideways-knitted band with circular rows. Don't forget to remove the waste yarn from the buttonholes!

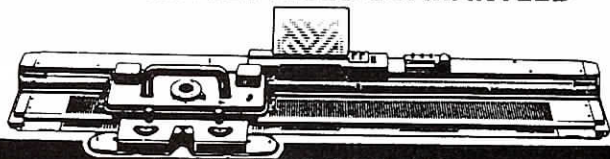
If you've never knitted this type of buttonhole, do have a go! In spite of all the work involved, it really gives a beautifully neat finish – and I defy even the most heavy-handed gentleman to split these buttonholes!

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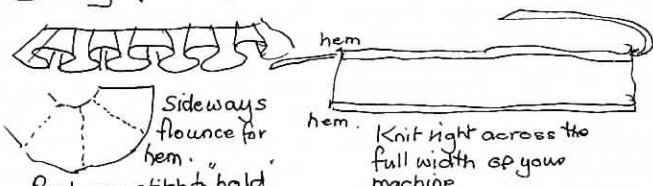


first of all decide whether you would like a strapless or sleeved bodice. My Blue Danube, Jessica or Peacock party dress patterns all have a tiny bodice but for a sleeved bodice and the skirt as well, Mariana has the right look. You can make the skirt still fuller, but the full version made in Bonnie's French Crêpe or Bramwell's Hobby is full enough. Once your skirt is knitted you can make a hem decoration by working yards of narrow sideways-knitted flounce on about 30 needles (see diagram) to sew to the hem, or by knitting a really full fringe (also see diagram) and sewing this to the hem. The result would be a wonderful

skirt, not necessarily quite so full as those worn in Come Dancing, but lovely for dancing parties. You could use a strand of Lurex with your French crêpe and add sequins if you like, or decorate the dress with one of the popular glitter paints for the most exciting dance dress ever. To add to the effect, a simple straight piece of knitting, caught on the shoulders, will float gracefully as you dance. I am longing to knit one of these in a really jewel-like colour and I would also like to try a narrow flounce on a finely pleated skirt, which I think would look marvellous.

Finally ... 'A very happy New Year to all of you'.

DIAGRAMS.



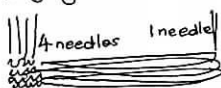
Push one stitch to hold every row. Knit across. Knit 2 rows and repeat.

hem. Knit right across the full width of your machine

Thread a narrow ribbon or rouleau through one hem. Pull up for centre of 'flower' and tie

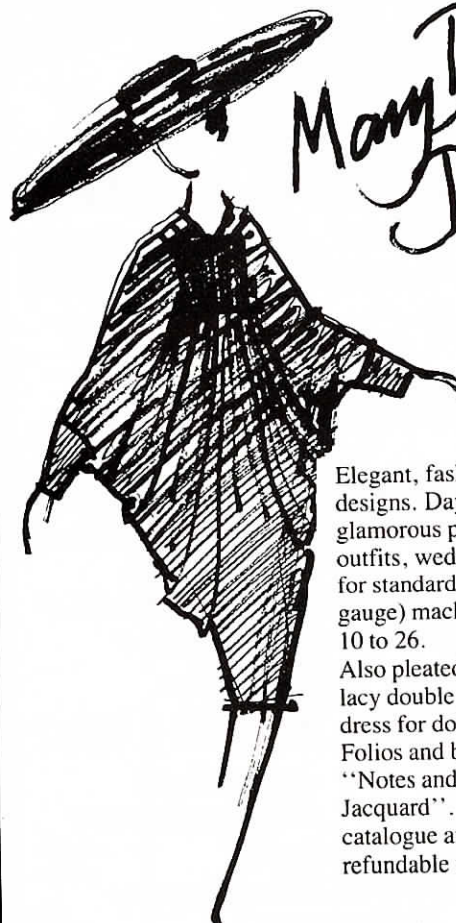
Wind 4 or 5 round needles as if making a close cast on

Use a ruler or piece of card to make even sized loops. This fringe you knit as you go.



knit a single length as above. Both these fringes can be knitted in or attached afterwards.

Push 3 or 4 needles to knitting position and leave a big gap between. You can knit this right across your machine and cut the fringe to make several lengths at once. Use a thick stitch for extra firmness or



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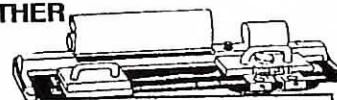
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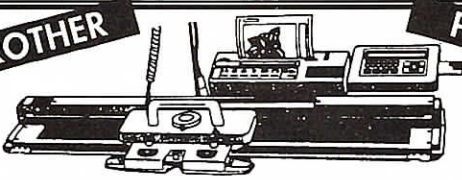
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PROGRESSIVE MACHINE KNITTING

New knitters read on! Here's a great opportunity for you to win three books which will guide your progress at the knitting machine from raw beginner to confident expert. Here's what Andrea Levick had to say about the books when she reviewed them for us.

PROGRESSIVE MACHINE KNITTING

For the beginner, I have just received three books from Machine Knit Publications. Two of them are revised editions of Progressive Machine Knitting and there is one new title. These inexpensive books are just what the new knitter requires.

Part 1 fully describes casting on, hems and welts, tension swatches, shaping, finishing garments, maintenance and the like. Patterns are included for drop shoulder garments in sizes to fit chest 20in to 50in.

Part 2 goes on to Fair Isle techniques, designing for punchcard and electronic machines, correcting pattern mistakes - and we all make them! - neck and cardigan bands, buttonholes, braids and so on. The patterns include Fair Isle, set-in sleeve garments also in sizes to fit chest 20in to 50in.

Part 3 is the new book in the series and describes techniques for tuck stitch variations, fancy raglan finishes,

bands and buttonholes, tuck stitch braids, swatches and tensions, tuck lace and so on. The patterns include a tuck stitch, raglan sleeved sweater and cardigan, again to fit chest sizes from 20in to 50in.

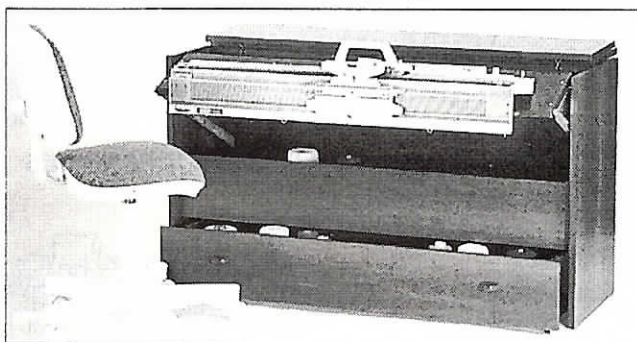
I think these books are really good and at £3.95 per book, they won't break anyone's bank! If purchasing by post direct from Machine Knits Publications, please add 25p postage and packing for each book ordered. Their address is 55/57 Hamlet Court Road, Westcliffe-on-Sea, Essex SS0 7EY.

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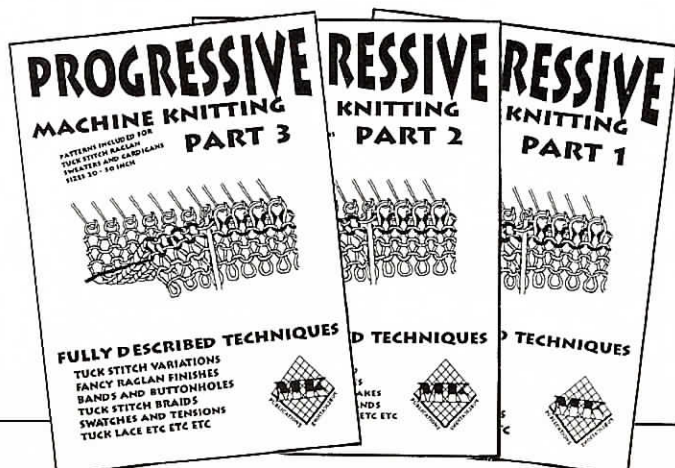
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	Cotton & C/Acr.	(7p an oz)	£1.25
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	Cotton	(18p to 36p an oz)	£3.10 to £6.25 (Rep)
	Wool.....	(15p an oz)	£2.50
	Lambswool	(15p an oz)	£2.50
	Bouclé.....	(12p to 25p an oz)	£2.10 to £4.25 (Rep)
3 Ply	HB Acr.	(12p to 21p an oz)	£2.10 to £3.55 (Rep)
4 Ply	Shetland & Wool.....	(15p to 28p an oz)	£2.50 to £4.75 (Rep)
	Chenille	(36p an oz)	£6.25
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	75% Acr/25% Wool.....	(23p an oz)	£3.17
D.K.	HB Acr.	(18p an oz)	£3.08
Aran	Wool on Hank.....	(28p an oz)	£4.32 (Rep)
	Wool/Nylon Hank.....	(28p an oz)	£4.32 (Rep)
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Designed by

EASTERN ROSE

5

June Williams

Prepare cards and switch on electronics.

PROGRAM

Prog - ENT
Erase - ENT
Cast On - 4 - ENT
All St Patt - NO
St Patt 'A' - DOT - ENT
Reader - Card Row 1
Alter - ENT
Direct - ENT
E → E 3 - ENT
Direct OK - NO
E →  - ENT
Direct OK - ENT
Add - ENT
Add What - Dot - ENT
Reader - Card Row 25
Alter - ENT
Direct - ENT
E → E 3 - ENT
Direct OK - NO
E →  - ENT
Direct OK - ENT
3 Col - ENT
Add - ENT
Add What - Dot - ENT
Reader - Card Row 45
Alter - ENT
Direct - ENT
E → E 3 - ENT
Direct OK - NO
E →  - ENT
Direct OK - ENT
4 Col - ENT
Knit Tech - 210 - ENT
Enlarge/Position - NO
Test - NO
All St Patt - ENT
Form - NO
L Nd - 65 - ENT
R Nd - 65 - ENT
Start Pos - ENT
Cast On - ENT

BACK AND FRONT ALIKE

Turn handle down and use no strippers. Set Ns on front bed as program from 58 at left of centre to 58 at right of centre. * Put pushers on front bed to rest position. Follow instructions on screen, locks GX/SX. Select for 2x2 rib. Arrange Ns on back bed as Diagram 1. Rack anti-clockwise, as indicated.

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Yeoman Fifty-Fifty 2-ply Wool/Acrylic. (Yarn Guide No.6.)
1 x 350g cone in Delft (Col 1).
Part cone in each of the following contrast colours - Damask (Col 2), Port (Col 3) and Pine (Col 4).

GARMENT WEIGHT

Finished garment weighs 400g.

The fibre content of this yarn is 50% Wool, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust sizes up to 102 cm, 40 in.
Actual size 111 cm, 44 in.
Length to shoulder 65 cm, 26 in.
Sleeve seam 49 cm, 19½ in.

TENSION

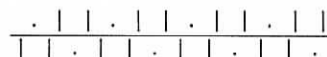
23 stitches on each bed and 104 rows to 10 cm, 4 in measured over Fair Isle fabric Knit Tech 210 (FX/LX), (stitch size approximately 4½/4½).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any electronic sheets needed, from the charts provided. Cast-on comb, weights and blue strippers were used.
RC refers to electronic row counter on box.
2x2 ribs (cast-on 4) are knitted with double yarn, so wind off a small amount of Col 1 before starting to knit. Cut and sew method was used for neck and shoulder shaping.
Thread yarns from left to right as follows:- Col 1 (Delft), Col 2 (Damask), Col 3 (Port) and Col 4 (Pine).

DIAGRAM 1



Put pushers from under empty front bed needles back into block-

ing rail.

Set RC at 000, locks on N/LX and SS to 1½. Using 2 strands of Col 1, K to left. Insert cast-on comb and weights. Set SS to 2½ and K until RC shows 004. Set SS to 3¾ and K until RC shows 006.

Insert blue strippers and K until RC shows 029. Locks are on left. Bring pushers on front bed out of blocking rail and push intervening Ns on front bed and back bed to WP. Set locks on CX/CX and SS to 4¼. K 2 rows. Set locks on N/N and K 1 row *.

PREPARE FOR FAIR ISLE FABRIC

** Use one strand of each Col. Press fast forward button > > > to select program on screen. Press NO. Start cast-on and press ENT. Start Pos - ENT. Press ABC button and select Patt 'A'. (This method of selection sets RC at 000.) **

Follow screen, set locks on FX/LX, SS to 4¼/4¼ and shape sides by inc 1 st at each end on back bed and front bed (4 sts altogether) on next and every foll 20th row until there are 65 Ns at left and right on front bed. K until RC shows 640. Switch off electronics. Using Col 1 and SS 4, set locks on N/N and K to left. Using SS 4¾, K to right. Cast off.

SLEEVES

(Use 2 strands tog Col. 1)
Turn handle down and use no strippers. Set Ns on front bed from 31 at left of centre to 31 at right of centre. Switch on box. Work as for Back and Front from * to *. Set SS to 4¼/4¼ and select Patt 'A' by working as for Back and Front from ** to **.

Follow screen, set locks on FX/LX, SS to 4¼/4¼ and shape sides by inc 1 st at each end on back bed and front bed (4 sts altogether) on next and every foll 12th row until there are 120 Ns in WP on front bed. K until RC shows 456. Switch off electronics. Using Col 1 and SS 4, set locks on N/N and K to left. Using SS 4¾, K to right. Cast off.

NECKBAND

Cast-on comb, weights and electronics are not needed. Turn handle up and use blue strippers. Set machine for 1x1 rib using Ns from 68 at left of centre to 69 at right of centre, arranging Ns as shown in Diagram 2.



A = 50 cm
B = 5 cm
C = 34 cm
D = 26 cm
E = 2 cm
F = 56.5 cm
G = 21 cm
H = 9 cm
I = 26.5 cm
J = 44 cm
K = 52 cm

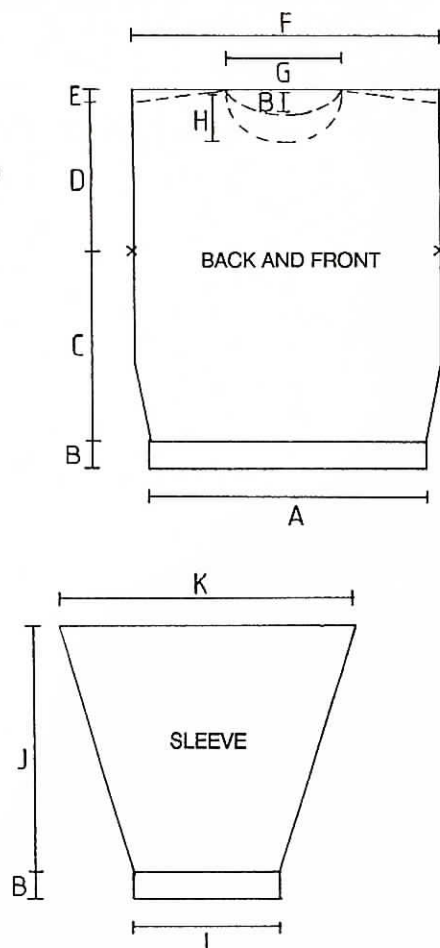


DIAGRAM 2

Set RC at 000, locks on N/N and SS to 1½. Using 1 strand of Col 1, K to left. Set locks on CX/CX, SS to 2½ and K 2 rows. Set locks on N/N, SS to 3 and K until RC shows 039. Set SS to 4½ and K 1 row. Transfer sts from front bed to back bed and push empty Ns to NWP. Insert black strippers. Set locks on N/GX, SS to 5½ and K 1 row. Set SS to 6½ and using WY, K a few rows and release from machine.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Mark cast-off edges of back and

front with pins, measuring 10.5 cm, 4¼ in to the left and right for neck width. Measure 9 cm, 3¾ in down from centre pin for neck depth on front and 5 cm, 2 in down from pin for neck depth on back.

Mark slope on shoulder lines from 2 cm, 1 in at armhole edge to cast-off edge at neck.

Using tacking thread, mark position of front and back neckline and shoulder lines on garment. Sew two rows of zig-zag stitches around neckline and along shoulder lines, following tacking line. Cut to shape above zig-zag stitching.

Join right shoulder seam. Pin neckband in position. Unravelling WY as required, backstitch through open loops of last row worked in main yarn on right side. Join left shoulder and neckband seam. Fold neckband in half and slip stitch cast-on edge neatly to inside. With centre of sleeve at shoulder seam, sew in sleeves then join side and sleeve seams.

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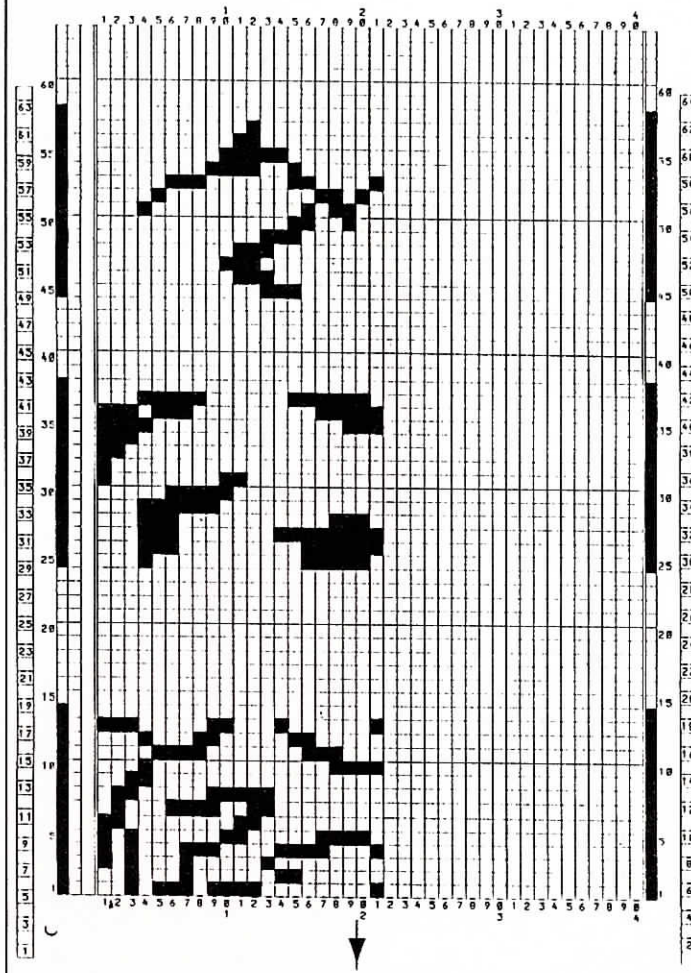
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E6000 CARD



DUOMATIC UPDATE

SINGLE BED FAIR ISLE

Duomatic 80 knitters usually knit jacquard rather than single bed Fair Isle. This is not really surprising because the machine knits such beautiful jacquard patterns with the minimum of effort.

Hazel Duignan

The Duo 80 has always had a setting for single bed Fair Isle, but each row of the pattern has to be knitted twice. However, the E6000 not only has the facility to knit single bed Fair Isle in two, three or even four colours – knitting two rows of knitting for each row of pattern on the card – but it also has a technique for what it calls 'single bed Fair Isle with single stitches'. This means that each row of the pattern is knitted only once.

CHOOSING A PATTERN

The stitch pattern drawing must have an even number of rows and the colour reversal facility must be used. This means that if you see a pattern for single bed Fair Isle knitted on a Japanese machine, you can usually knit it on your E6000. It's particularly good news if you've always wanted to knit Shetland-style Fair Isle sweaters which are so inexpensive to make and so warm to wear.

This month, I've knitted a sweater in King Cole Anti-Tickle yarn. I've drawn a card which has very short floats when knitted. Long floats cause such problems that it's best either to keep them short or to knit jacquard!

SELECTING YARN

As a general rule, the yarns used for single bed Fair Isle need to be about the same thickness. Using two strands of 2/30s as the main yarn and one strand of the same weight for the contrast yarn is fine for jacquard, but is not suitable for Fair Isle.

KNITTING A SAMPLE

If you are a Duo 80 knitter and would like to try a similar stitch pattern to the one I've used this month, punch the pattern on Card 1, repeating it to the top of the card. After knitting the welt, transfer all stitches to the front bed. Push up one needle at each end of the work on the back bed. Put a pusher under each front bed needle. Read the card with the Deco. Turn handle down, use black strippers and set lock to CX/BX←⊖4. Using stitch size 6/7 for King Cole Anti-Tickle or a similar weight yarn, knit in the sequence two rows main colour, two rows contrast colour. The result will not be the same as the pattern on the sweater, but it will be similar.

NECK SHAPING

For both E6000 and Duo 80 knitters, here's an alternative method of shaping a neckline in single bed Fair Isle. Knit to the point at which you would divide the work to shape the neckline, then cast off the centre stitches as instructed in the pattern.

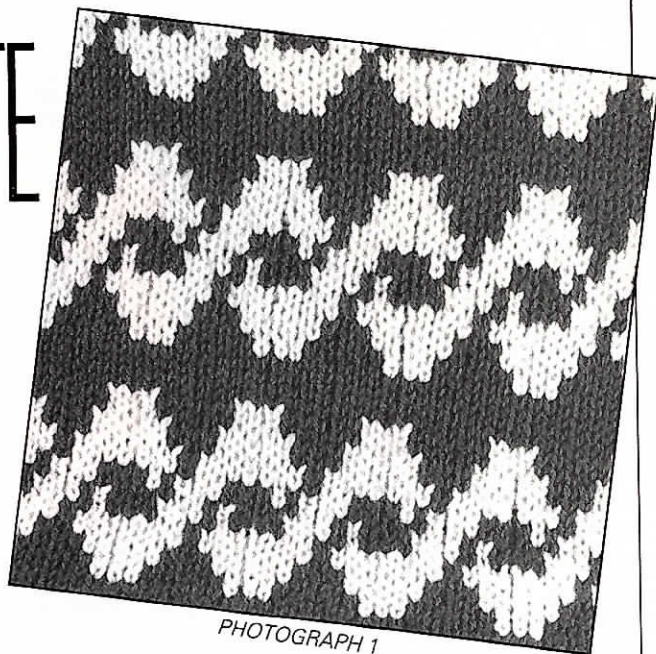
Note the exact position of the stitches on the needles to the left of centre then transfer all stitches to the left of centre from the front bed to the back bed. Using waste yarn, knit one row by hand over these stitches. (This prevents the strippers rubbing the yarn.) Put the pushers from under the empty front bed needles back into the blocking rail.

Duo 80 machines – Note the number in the window of the card holder. Bring one pusher to working position under the needle on the back

bed at the right edge. Put all other back bed pushers into the blocking rail. Set lock to BX↔/BX←⊖4 and continue knitting, casting off and decreasing as instructed in the pattern.

When the first side is completed, unravel the waste yarn from the needles at the left and put the pushers at the

right into the blocking rail. Return the stitches from the back bed back on to the previously noted needles. Return the card to the noted number and put a pusher under every front bed needle in work. Read the card with the Deco, set lock to CX/BX←⊖4 and complete to match the first side, reversing the shaping.



PHOTOGRAPH 1

34 ▶

TO & FRO

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RIBBON STRIPES

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PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines (Duomatic 80 knitters, see this month's Duomatic Update feature.)

MATERIALS

King Cole Anti-Tickle 4-ply. (Yarn Guide No.11).

1 x 500g cone in Mink (MC).

1 x 500g cone in Fawn (C).

GARMENT WEIGHT

Finished garment in second size weighs 540g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- King Cole Limited, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 98 [107, 117] cm, 38½ [42, 46] in.

Length to shoulder 64 cm, 25½ in.

Sleeve seam 45.5 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

50 stitches on front bed to 17.5 cm and 100 rows to 14.2 cm measured over Pattern A. Knit Tech 179 in sequence of 2 rows MC and 2 rows C. (Stitch size approximately 6/7). Press tension swatch before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare reader card from the chart provided.

Use Tech 179 but set back lock on CX and arrange needles as Diagram 1. When shaping, move end stitches on back bed as you shape and only count front bed stitches.

Remember to put a pusher into the blocking rail for every stitch decreased. Bring a pusher from the blocking rail for every stitch increased.

When following this pattern, RC means the row counter on the lock, unless otherwise stated.

For an alternative method of shaping the neck, please read this month's Duomatic Update feature.

Prepare cards and switch on electronics

PROGRAM

Prog - ENT

Erase - ENT

Cast on - 1 - ENT

All st patt - NO

St Patt A - Dot - ENT - Read card

Alter - ENT

Direct - ENT

Answer NO until Col Rev - ENT

Direct OK? - ENT

Add - NO

Knit Tech - 179 - ENT - modified, see Knitting Notes

Enlarge/Position - NO

Test - NO

All St Patt - ENT

Form - NO

Continue to end, as usual.

BACK

Using cast-on 1 and C, set up 142 [156, 170] Ns on each bed at centre of machine in WP. Follow instructions on console. After the first GX/SX row, arrange Ns for 1x1 rib.

Row 1 Set SS to 3/3.

Rows 2 and 3 Set SS to 3½/3½.

Row 4 Set SS to 4½/4½.

End of cast-on. Set RC at 000. K 30 rows. Transfer all sts to front bed. Handle down. Push up 1 N at each end on back bed as Diagram 1. Press ABC button once to obtain Pattern A. After the GX/SX rows, follow instructions on the console but put the back lock to CX. Set RC at 000. Using SS 6/7, cont in sequence 2 rows MC, 2 rows C. K until RC shows 234. Place marker at each end.

SHAPE ARMHOLES

Remember to return pushers under empty Ns to blocking rail. Set RC at 000. Dec 1 st at each end of next and every foll 3rd row until 126 [140, 154] sts rem on front bed, then on every foll alt row until 104 [118, 132] sts rem on front bed *. K 126 rows. RC shows 170. Place a marker at each side of centre 50 sts on front bed. Cast off loosely.

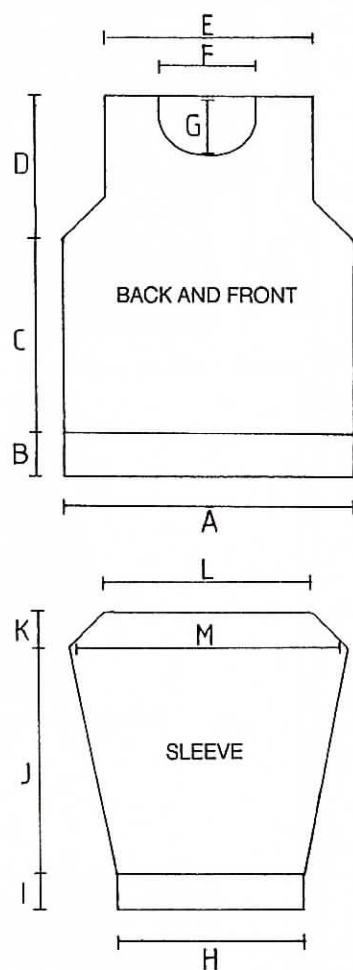
FRONT

Work as for Back to *. K 56 rows. RC shows 100.

SHAPE NECK

Note RC number on console. Using a length of C, cast off loosely centre 16 sts on front bed and return pushers under these Ns to blocking rail. Note position of Ns and pushers at left. Transfer sts at left on to decker combs and push empty Ns to NWP. Return pushers at left to blocking rail. (Remember to reset the L end N number.) Set RC at 000. Dec 1 st at neck edge on every alt row until 40 [47, 54] sts rem on front bed, then on every foll 3rd row until 27 [34, 41] sts rem on front bed. K 23 rows. RC shows 70. Cast off loosely. Return pushers to

▶



A = 49.5 [54.5, 59.5] cm	H = 33.5 cm
B = 7 cm	I = 6 cm
C = 33 cm	J = 39.5 cm
D = 24 cm	K = 6.5 cm
E = 36 [41, 46] cm	L = 35 cm
F = 17.5 cm	M = 48 cm
G = 10 cm	

E6000 machines – Note the row counter number on the console. After the L end needle number, put one pusher in working position under the right back bed needle and all other pushers into the blocking rail. Set lock to BX↔/LX and knit the first side of the neck as instructed in the pattern. Put all pushers at the right into the blocking rail. When the first side is completed, unravel the waste yarn from the back bed nee-

dles and return the stitches from the back bed on to the previously noted needles. Put a pusher under every front bed working needle. Change L end needle number and return to noted RC number on the console. With lock set to CX/LX, complete to match the first side, reversing shapings.

CUT 'N' SEW NECKLINE

There is, of course, no reason why you should not use the

'cut 'n' sew' method for the neck shaping – if you prefer it. However, the method I've given you takes very little time and saves setting up your sewing machine or overlocker!

PATTERNS TO TRY

I've included a few stitch patterns with short floats for you to try.

Card 2 is 8 stitches wide

and 14 rows high. E6000 should use it as shown; Duo 80 knitters should repeat the pattern width five times across the card and repeat the pattern depth four times.

Card 3 is 20 stitches wide and 12 rows high. Again, E6000 knitters should follow the card, as printed, while Duo 80 knitters should repeat the pattern width twice on the card and the pattern depth four times.

Card 4 is 10 stitches wide and 18 rows high. As before, E6000 knitters should use the card, as printed and Duo 80 knitters should repeat the pattern width four times across the card and the pattern depth three times.

EXPERIMENTING

The examples I've given you are simple, repeating patterns with short floats and I hope that they will inspire you to design some yourself. If you really do hate the thought of even short floats – and I know from experience that many of you do – here's something for you to try. It will allow you to knit with thicker yarns, but you won't end up with rug fabric!

THE SAMPLE

Set the needles as shown in either Diagram A or B and use N/BX↔ 4 (Technique 183). You may need to use black strippers. This technique gives a slightly ribbed effect to the fabric. If you look at the photograph, you'll see a small sample I've knitted. This was devotion to duty – I knitted it in July with the temperature in the eighties! I used a full, four ply wool for the main yarn and two strands of three ply acrylic, run together, for the contrast. I used stitch size 3/6½, set the needles as shown in Diagram A and followed Pattern 1256 for the E6000. Duo 80 knitters should repeat Card 5 pattern width five times across the card and the pattern depth five times in all.

To minimise the slightly ribbed effect of this fabric, make sure that you allow sufficient ease on your garment to avoid stretching the fabric during wear. I also like to tape the shoulder seams so that the weight of the sleeves does not stretch the shoulder seam.

I hope that you enjoy trying out these patterns. Until next time, happy knitting!

DIAGRAM A

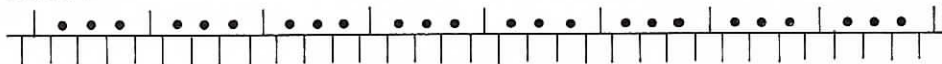
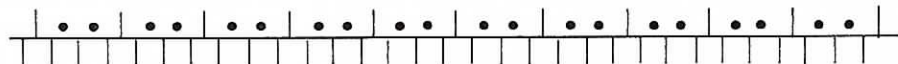
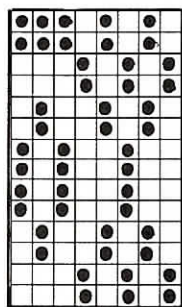
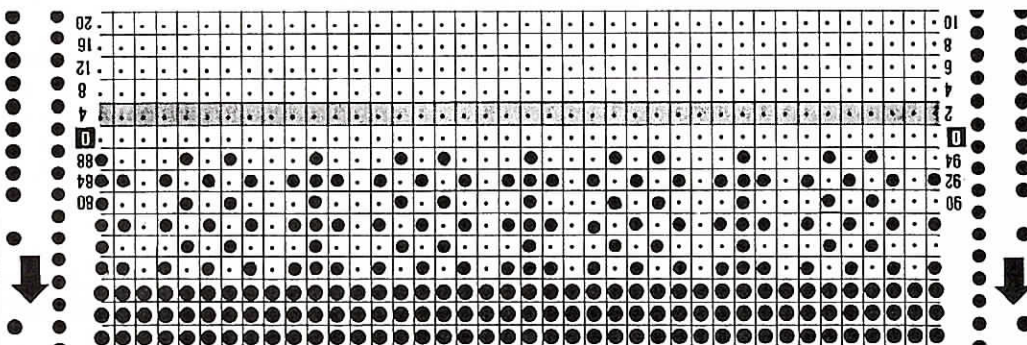


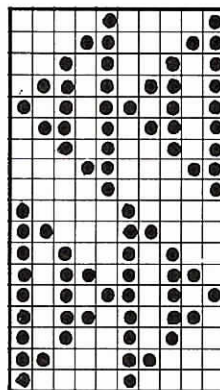
DIAGRAM B



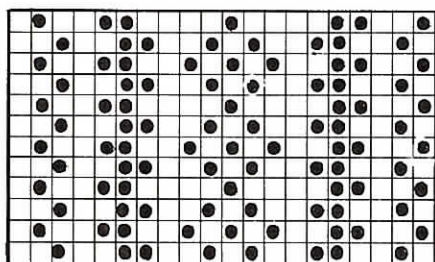
CARD 1 FOR THE DUO 80



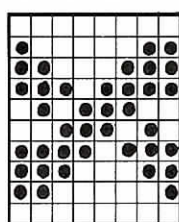
CARD 2 – 8 sts wide, 14 rows high



CARD 4 – 10 sts wide, 18 rows high



CARD 3 – 20 sts wide, 12 rows high



CARD 5 – (E6000 Pattern 1256)
8 sts wide, 10 rows high

blocking rail. Arrange Ns at left as noted. Transfer sts from decker combs on to Ns. Arrange pushers as noted. Return to noted RC number on console. After the GX/SX rows, set RC at 000. Finish to correspond with first side, reversing shapings.

SLEEVES

Using cast-on 1 and C, set up 95 Ns on each bed at centre of machine in WP with extra N at left. Follow instructions on console. After the first GX/SX row, arrange Ns for 1x1 rib.

Row 1 Set SS to 3/3.

Rows 2 and 3 Set SS to 3½/3½.

Row 4 Set SS to 4½/4½.

End of cast-on. Set RC at 000. K 24 rows. Transfer all sts to front bed. Inc 1 st at right edge. 96 sts. Handle down. Push up 1 N at each end on back bed as Diagram 1. Press ABC button once to obtain Pattern A. After the GX/SX rows, follow instructions on the console but put the back lock to CX. Set RC at 000. Using SS 6/7, cont in sequence 2 rows MC, 2 rows C. Shape sides by inc 1 st at each end of every 12th row until there are 138 sts on front bed. K until RC shows 278. Place marker at each end.

SHAPE TOP

Remember to return pushers under empty Ns to blocking rail. Set RC at 000. Dec 1 st at each end of next and every foll 3rd row until 122 sts rem on front bed, then on every foll alt row until 100 sts rem on front bed. K 2 rows. RC shows 46. Cast off loosely.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not

recommended. Allow to dry in shape before removing pins.

NECKBAND

Using cast-on 1 and C, set up 151 Ns on each bed at centre of machine in WP. Follow instructions on console. After the first GX/SX row, arrange Ns for 1x1 rib.

Row 1 Set SS to 3/3.

Rows 2 and 3 Set SS to 3½/3½.

Row 4 Set SS to 4½/4½.

End of cast-on. Set RC at 000. K 7 rows.

Set SS to 4¼/4¼, K 7 rows.

Set SS to 4/4, K 7 rows.

Set SS to 3¾/3¾, K 14 rows.

Set SS to 4/4, K 7 rows.

Set SS to 4¼/4¼, K 7 rows.

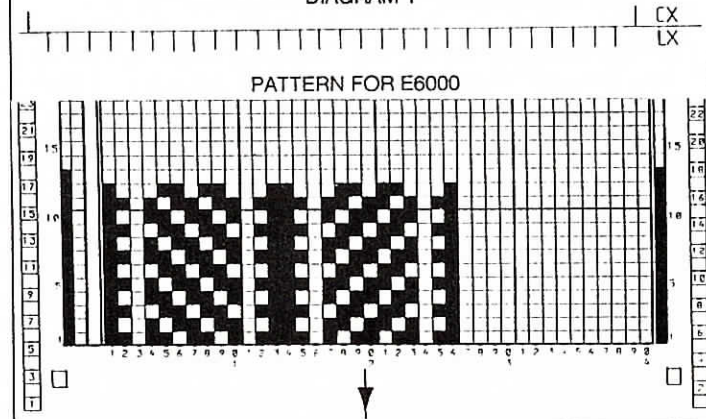
Set SS to 4½/4½, K 7 rows.

RC shows 56. Push empty Ns on front bed to WP. Pick up heel of sts and place on to empty Ns. Push empty Ns on back bed to WP. Switch off console. Handle down. Orange strippers. Set lock on CX/CX and SS to 3½/3½. K 2 rows. Set lock on N/N, SS to 4½/4½, K 1 row. Set lock on N/GX, SS to 6½. Black strippers. K 4 rows. Pull yarn down between the beds. Set lock on GX/N and SS to 6½. K 4 rows. Either using WY, K a few rows and release from machine or join right shoulder seam and attach neckband on machine using the Passap method.

MAKING UP

If you have not already used the Passap method for attaching neckband, join right shoulder seam. Pin neckband to neck edge. Unravelling WY as required, backstitch through open loops of front edge on right side and slip stitch remaining loops to wrong side. Join left shoulder and neckband seam. Set in sleeves. Join side and sleeve seams. Fold neckband in half to right side. Give final, light press.

DIAGRAM 1



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D5

BROTHER JOHN

MAKING THE MOST OF YOUR LINKER

During my years on the exhibition circuit and visiting knitting clubs, you would be surprised at how many knitters have approached me to say 'I bought this accessory some time ago, but I've never been able to use it. Can you please show me how?'

John Blakeman

I thought, therefore, that a series of articles on Brother accessories would be useful – not only to knitters who find themselves in this predicament, but also to those who are currently thinking of buying them – or those who have bought them but can not make more use of them. They are not expensive items, but they do offer great benefits in terms of saving time or extending the capabilities of your machine.

I shall start with the linker because this offers the same benefits to the widest range of knitters, whether they have just started knitting with a single bed machine – or are experienced knitters who have acquired a fuller set of equipment.

In subsequent issues, I shall be covering the use of the transfer carriage, garter carriage, lace carriage, Pattern Programming Device (the PPD) and the single bed colour changer.

INTRODUCING THE LINKER

When we make a garment, our knitting machines are only efficient at patterning and creating stitches. We spend much the greater part of our time in shaping, casting off and making up various pieces into the finished garment.

The knitting machine doesn't help us much with these – apart from showing us where to shape and in holding the stitches securely in a convenient position for us to work

on. The Brother KA-8310 Linker is a tool which speeds up some of these other parts of the garment-making process by mechanising final cast-offs and joining various pieces together.

In outlining the linker's basic method of operation, note that it is made for standard gauge machines only; there is no equivalent for chunky machines. It works only on the main bed and also only from right to left.

All the needles in working position are brought out to Position E (holding position) and the stitches are then pushed down behind the needle latches into a position halfway between the gate pegs and the latches. The stitches being linked need to be under a little tension, so a claw weight is attached on the right hand side. This needs to be moved along the work (or up the work, as you might see when you practice), to maintain that tension. Alternatively, if there is not space to fit a claw weight, apply a little tension by hand.

Rotating the handle of the linker in a clockwise direction causes the mechanism to pick up the end stitch at the right and take the main bed needle back to Position A (the non-working position). The carriage propels itself along the needle butts to the next needle on the left. On the next rotation of the handle, the mechanism picks up the stitch from that needle and pulls it through the loop of the first stitch before positioning itself in front of the next needle on

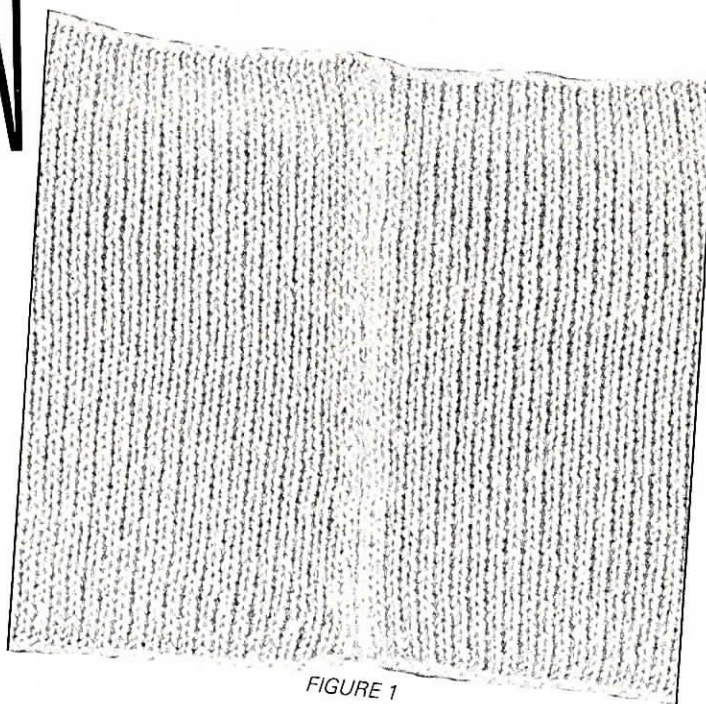


FIGURE 1

the left. The linker progresses across the needlebed in this way, making a closed edge. Each complete rotation of the handle links one stitch and moves the linker one stitch position to the left.

It is quite a robust little gadget, using a latched needle to hold a single stitch as it moves from one needle to the next, but it is precision engineered. As such, it should be treated with care and never forced or strained. The engineering tolerances are such that it will not cope with thick yarns – such as double knitting weights, nor with fancy yarns – such as bouclés and slubbed cottons where the yarn diameter varies considerably.

A NOTE OF CAUTION

A few warnings are necessary before looking at the linker in detail.

1. You must remove your extension rails from the knitting bed or you will not be able to slide the linker on to the bed.
2. You must remove the fine knit bar and also any lace cams.
3. You should also take off the cast-on comb and any weights that you have used in knitting.
4. Most important of all, the last row of knitting has to be done at a higher number tension dial setting than you have used for the main body of the knitting. We shall consider this a little later – although it is covered in the instruction book.

EXTENSION RACK

One last word of warning is necessary. An extension rack was normally provided with every linker so that it could operate on the extreme right-hand side of the bed. Machine design has moved on from when this accessory was introduced! If your machine has a built-in garter rail and garter carriage turning point (890 model onwards), you will find that you will not be able to fit the extension rack. In my experience, you will only be able to use the linker effectively on these machines starting from needle 90 at the right. Stitches to the right of this position need to be cast off by hand – but then you wouldn't want to forget how to do that, would you!

A PRACTICAL EXERCISE

For those of you who have an under-used linker, it is time to get it out and go to the knitting machine. Take some waste, four ply acrylic yarn with you – and, when you're sitting comfortably, we'll begin!

Bring out 25 needles on each side of '0' to Position E (holding position). Make a closed edge cast-on using the 'e-wrap' method and knit 60 rows on tension 7. Finish with the carriage on the right. Knit one row from right to left on tension 10. Break off the yarn, preferably above the carriage.

We shall now use the linker to cast off. Bring the needles out to holding position and pull the work off the gate pegs to about halfway between those

and the needle latches.

Make sure that the pink handle on top of the linker is in the start position – which is against the marker at '6 o'clock' – and nearest to you. Push the pink slide lever at the back of the linker to the right (the unlocked position) and slide the linker on to the needlebed from the right hand side. In doing this, be careful not to catch the fabric guide on the gate pegs – the nylon and spring steel feed located below the Brother logo. The linker should glide freely across the needlebed.

Feed the knitting into the fabric guide between the nylon and spring steel parts until the first needle starts to be pushed backwards and is level with the large screw on the fabric guide nearest to you. Only the last row of stitches should be showing. Lock the linker on to the main bed by pushing the pink slide lever at the back to the left. Hang a claw weight on the right hand side, about an inch below the fabric guide.

Using an even movement and without hesitation, rotate the handle in a clockwise direction. Slow down when you reach the last three stitches. Link these off slowly until the last stitch is taken up and held by the linker needle. The handle will be in the '12 o'clock' position.

Very gently, pull the fabric downwards so that the loop of this last stitch is enlarged. Remove the stitch from the linker needle and thread the loose end of the yarn through

the loop from left to right. This secures the last stitch and the cast-off edge.

Remove the linker from the needlebed by moving the handle to the '6 o'clock' position. Never attempt to remove it unless it is in this position. Push the slide lever to the unlocked position (that is, from left to right). Lift the back edge from the needlebed first, lifting upwards while pulling towards you.

Now repeat the exercise up to this point so that you have two identical pieces with which you can experiment further.

LINKING THE GARMENT PIECES

JOINING EDGES

We shall now join the side of the two squares you have just made. Make sure that the carriage of your machine is located to the left of the needlebed. Put the first piece of fabric on to the needlebed with the right (knit) side of the fabric facing you. Use your treble transfer tool (three-pronged tool) to do this. Remember to pick up the edge of the fabric evenly. You will be inserting the prongs of the transfer tool between the rows of stitches. Make sure you do not go through the same stitch twice as you move from one set of stitches to the next.

Once this piece of work is secure on the machine needles, use the transfer tool to move the needles back to

Position B (working position), but keep the stitches on the hooks of the needles.

Take the second piece of fabric. Remembering to keep the top edges together on the same side of the machine, pick up the edge of the work with the reverse (purl) side facing you.

Again, pick up the edge of the fabric evenly with the treble transfer tool. As you pick up the edge of this second piece, pull the needles out to Position E so that the edges of the two fabric squares are now held on the shafts of the needles.

Thread up the machine carriage with the yarn you are using and knit one row from left to right at main tension – you used tension 7 to knit the samples. Now knit another row from right to left but at tension 10. Break off the yarn, preferably above the carriage, then bring the needles out to Position E. Remember that it is this knitting which joins the two pieces of work together – and not the linker. The linker is used only to make the closed edge cast-off.

Place the linker on the needlebed and line it up with the first needle, as described previously. Feed the stitches of the last row of knitting into the fabric guide of the linker. Don't try to guide the two pieces of fabric into the linker. Remember, they are already joined together by the last two rows of knitting!

Having completed the linking, you will find that the top and bottom of the seam have a slight 'V' shape leading into the first and last joining stitches of the seam. These need to be finished off using the lengths of yarn left at each end of the seam. Photographs of the face and reverse sides of the resulting seam are shown in Figures 1 and 2 respectively.

BUTTON BANDS

You can also use the linker to attach button bands to a garment. You can use one of two methods, depending on whether you want to have firm or elastic seams on the band. Try these on the edges of the practice piece that you have just knitted.

39 ►

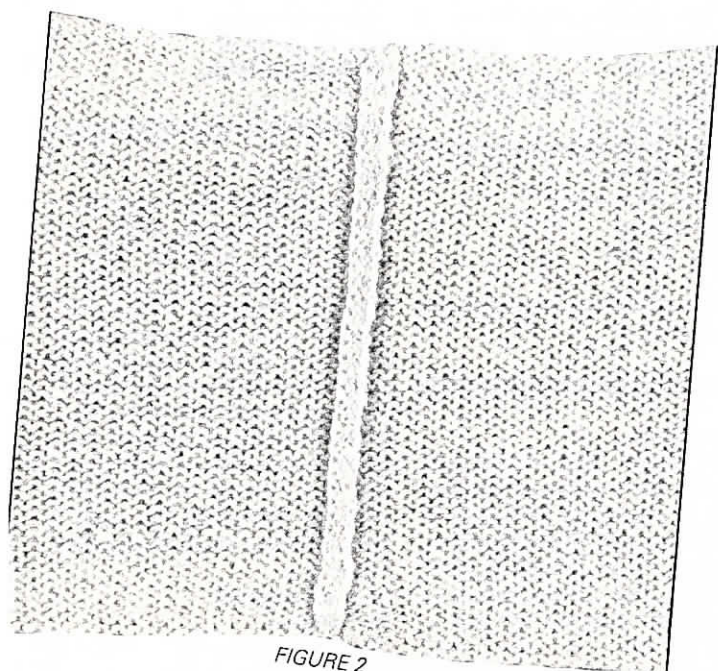


FIGURE 2

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DEAR ANNE...

★ STAR LETTER ★

Dear Anne,

After reading Eileen Metcalf's article, Workshop E6000 in the March issue, I am surprised at her attitude towards the Form programme. It is a wonderful invention.

When I bought my Pfaff E6000 three years ago I learned to use it with the aid of the instruction book and the late Dorothy Gill's excellent tapes. Having mastered the basics I couldn't wait to knit a sweater but I had no patterns.

Years ago I owned a Pink Passap and I remembered the frustration of seeing beautiful patterns but not being able to buy the yarns specified and the agony of trying to get my swatch to match the pattern. Yes, I know, you measure the swatch and then do all those time-consuming calculations. Great if you're good at that sort of thing, but what about we thickies whose hearts sink at the thought of trying to work out how many stitches, rows, increases, decreases and so on for a simple sweater, let alone trying to do V-necks, saddle shoulders and so on. This is where a lot of inexperienced knitters give up in despair.

I read the Form section of the instruction book and realised that with this wonderful device, patterns are not necessary. Any of the beautiful stitches in the stitch pattern book can be used and the only calculating required is to knit a swatch, so as to measure in millimetres 40 rows and 40 stitches and 40 rows border (or welt). Key these numbers in at the appropriate places in the Form programme. Key in (in centimetres this time) the required skin body measurements. The computer makes the necessary added allowances and will work everything out; how many stitches and rows required and when to increase and decrease. When measuring, for the sleeve length, measure from the shoulder bone at the top of the arm, irrespective of what kind of armhole shaping is to be done.

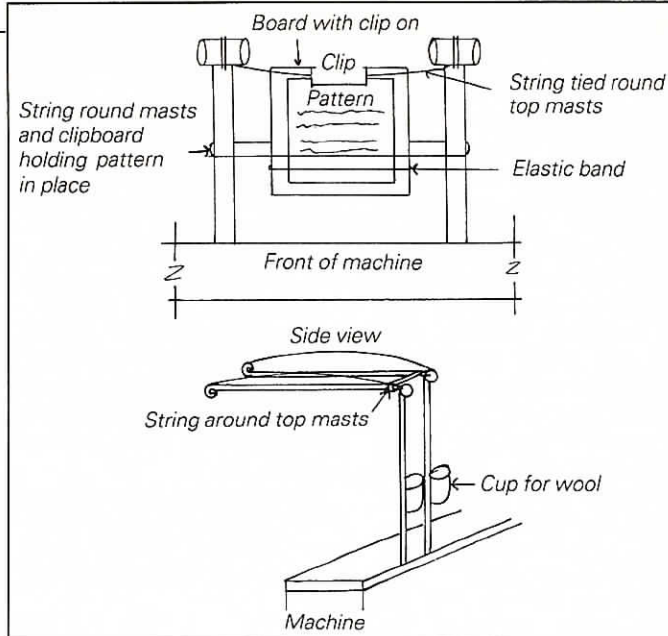
The pattern in the instruction book is for a dropped shoulder but Form books are available for set-in sleeves, raglan, saddle shoulder and so on. The patterns in the Passap model books are also easy to knit using the Form. How many times have you tried to match yarns available here with those given in the Continental patterns, or thought how nice a garment would look in a different stitch? If the Form numbers are given, the stitch, yarn and size can be of your own choice, the Form is for shape only.

There are lots of hints and questions which I'm sure other knitters could supply, but this device is so fantastic it is such a shame it is so ignored – usually by experienced knitters who have for many years worked out their own patterns. So come on E6000 owners, you've paid a lot of money for this technology so why not give it a go. You'll be surprised how simple it is. Don't worry about what the numbers mean, it won't do you much good to know. I don't understand electricity but it's jolly useful!

Yours sincerely,
Nora McCann
Failsworth, Manchester.

There'll be a round of applause for your letter, Nora, from E6000 users who love the Form programme as you do but I think you will also have inspired many others who have not been using it until now. Thank you for writing our Star Letter this month, which wins you £5 and a year's subscription to MKM.

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.



Dear Anne,

I am sending you an idea which may help other Pfaff users.

It is very difficult to find somewhere to put your pattern when working, so I made up a pattern holder. The only

materials needed are a clipboard from any stationary shop, price around £1.99, one elastic band and some string.

Yours sincerely,
Marian Cook
Crawley, West Sussex.

Dear Anne,

Me to Son: 'I'm making a circular shawl for your new baby.'

Son: 'Oh well, that'll only take you an evening.'

Shawl: 28 sections, each of 78 rows. Stitches to hold on alternate rows – on other rows, wrap wool.

After 1500 rows, the patterning device (mylar sheet) packed up and wouldn't read! I then hand-selected for 78 rows! I moved the lot to another machine. I caught my finger on a needle, resulting in a triangular flap pouring blood. I got going on the second machine and caught my elbow on a needle!

Yes, I have finished and it looks very nice.

Son: 'Well there's nothing to it on a machine!'

Yours sincerely,
Marie Allan
Kew, Surrey.

Well, of course, we blame the parents!

Dear Anne,

I've found that translucent plastic cut from liquid containers is useful as stiffening in soft toys and for making templates. It's advantage for stiffening is that it makes the toys washable and for templates, the shape can be traced straight on to the plastic.

METHOD:

1. Wash and remove label from translucent one or two litre container, for example, milk or orange juice bottle.
2. Cut out middle section.
3. Flatten if necessary with a hot iron used over a cloth, keeping the iron on the move to avoid melting the plastic.
4. Place plastic strip over shape to be traced. Trace straight on to the plastic.
5. Cut out shape and mark with relevant details. Make a selection of necklines for cut-and-sew, templates for patchwork and so on.

Yours sincerely,
Mrs May Poole
Redland, Bristol.

Dear Anne,

When knitting two strands of yarn, for example, 2/30s or knit-in lurex, a better effect can be achieved by double-decking the two cones by means of a cardboard box. Place the box on top of the first cone, thread the yarn through a small hole in the top of the box then up through the second cone placed on top of the box. Thread up as usual with the two ends. The upper yarn will wind itself around the lower one.

Yours sincerely,
Pat Wilson
Scunthorpe, South Humberside.

FIRM SEAM

Start with the carriage at the left of the machine.

** Pick up the edge of the work on to the needles, with the reverse side of the fabric facing you. Knit two rows at main tension then change the tension dial to two full numbers less than the main tension.

Knit eight rows, then one turning row at main tension. Knit another eight rows at the tighter tension and then another two rows at main tension.

Pick up the seam between the edge of the work and the button band on to the needles. This seam will be readily apparent to you. Bring the needles out to Position E **.

Knit one row from right to left at tension 10 then use the linker as described previously.

ELASTIC SEAM

For a more elastic edge, start

with the carriage at the right and follow the instructions for the firm edge from ** to **.

Knit one row at main tension from left to right and another at tension ten from right to left. Link off the work.

Whatever method you use and whatever depth of button band, note that you always need to end with the last joining row being knitted from right to left.

In fitting a button band, you face the limitation of the length of the needlebed. To overcome this, divide the length of the band to correspond with the seams of the garment. For example, make the breaks at the shoulder seams and attach the band in three pieces – for example, across the back neck and down two front edges.

Having shaped the neck of a jumper, you can also use the 'elastic' method for attaching neckbands. Again, make any breaks in the band correspond with seams in the garment.

JOINING OPEN STITCHES

You may consider this an option for straight shoulder seams, which the linker makes with wonderful neatness.

Instead of casting off the shoulder edge, knit in a cast-on cord and some waste yarn. Do this with all the shoulder edges.

Begin by making sure that the carriage is at the right of the needlebed. Pick up the shoulder stitches of the first piece with the right side facing. Carefully pull out the cast-on cord and remove the waste yarn. Bring out the needles to Position E and ensure that these stitches are held on the shanks of the needles, close to the gate pegs.

Take the second piece with reverse side facing and pick up the shoulder stitches on to the hooks of the same needles. Carefully remove the waste yarn, as before, by pulling the cast-on cord. These stitches

will knit through the stitches of the first piece.

Using tension 10, knit one row by moving the carriage from right to left. Break the yarn and use the linker to cast off.

WORKING WITH WELTS

When using the linker to join garment pieces, I find it best to keep the welts on the left of the machine and use the broken-off yarn for any finishing that is necessary.

While a very neat job can be made of joining welts that have been produced using a ribber, I find that welts of mock rib are best joined by hand using a conventional technique. When you break off from the joining row of knitting, leave plenty of yarn to complete this task.

Next month, I shall be looking at how to make the best use of your Transfer Carriage.



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QUESTION TIME

MANY A SLIP . . .

This month, Pat has lots of helpful advice, especially for new knitters – but not before needing a little help herself! Join her now, as she sets off on an outing to Bristol with her friend, Jenny.

Pat Coulston

We were on our way to the wonderful machine knitting centre Caffle Crafts in Clevedon, Bristol and Jenny and I had stopped in a lay-by for a cup of coffee. Suitably refreshed, I got out of the car to put the cups into the basket on the back seat when disaster struck! Somehow or another, I slipped and landed – literally 'hooked up' on to a barbed wire fence! Parked next to us in the lay-by was an amazed lorry driver who saw what had happened and came over from his cabin to help. He and Jenny carefully 'unhooked' me from the barbs of the wire fence! I thought, at first, that only my dignity had suffered, but my rear quarters felt very draughty. To my horror, I had four rips in my trousers – which went right through my pants as well, so I was rather exposed!

I don't carry spare clothes around with me, so I had to keep pulling down my T-shirt during the rest of the day to cover my embarrassment! Safely back at home after the outing, my ever-helpful daughter advised me to buy some Newey Mending Tape and I can thoroughly recommend it. We trimmed the frayed area, ironed on the tape and my trousers are almost as good as new. I wish I could say the same about my bruised rear end!

Whilst we were at Caffle Crafts, four new colours in Yeoman Sport arrived. Sport is a gorgeous four ply, Pure Merino Wool which is shrink-resistant. The shades which arrived were really lovely so do look out for it at your local stockist.

INTARSIA – THE EASY WAY!

Talking of new things, a lady called Clare McFadden has written an excellent book called *Into Intarsia*. Clare says that when she started intarsia, she felt that there was very little written to help knitters with the technical side of the knitting. There were lots of patterns available, but the 'nuts and bolts' of 'how to' were scarce. So, having mastered the techniques required for this type of knitting – and having enjoyed it so much – she decided to share her experiences with others by putting everything she had learned into writing.

She says in her introduction – '*Intarsia – does the word fill you with dread? Do you have memories of struggling with inadequate instructions and devilish diagrams? Well, here is the answer – a comprehensive set of instructions, together with advice on tensions, which yarns to use, where to find pattern ideas and plenty of hints and tips to help you get going.*'

This is exactly what the book does. Beginners and 'failed intarsia knitters' will really love the publication. You can buy it from Clare at 5 Empire Villas, Salfords, Redhill, Surrey RH1 5EZ. The price is £3.75 which includes postage and packing. Well done, Clare!

HELP – I NEED JOHN MAJOR!

I've just this minute received a desperate 'phone call from Pauline, one of our club members. 'Help, I've lost John Major's telephone number and something terrible has happened!' For those of you who don't know, our John is a Bournemouth knitting machine mechanic – not the other one! 'It's 767997', I replied, 'but do tell me – what ever have you done?'

She told me that she had been knitting a saddle-shoulder, lace and cable cardigan on her Knitmaster 360. She'd reached the top of the sleeve and was just finishing the plain cable rows over about 20 needles when the disaster happened. Although she had, of course, brought the side levers on the lace carriage towards her – somehow or another, one of the little edge pins became dislodged. She didn't notice, took the carriage across and . . . jam! She simply could not free it – and that's why she wanted John's number. Poor Pauline – but to find out what happens next, you'll have to read on to the end of my article! I'll take a

break before I finish this article, go round to the 'knitting machine doctor' and, hopefully, see surgery in progress!

A NICE LITTLE TRIM

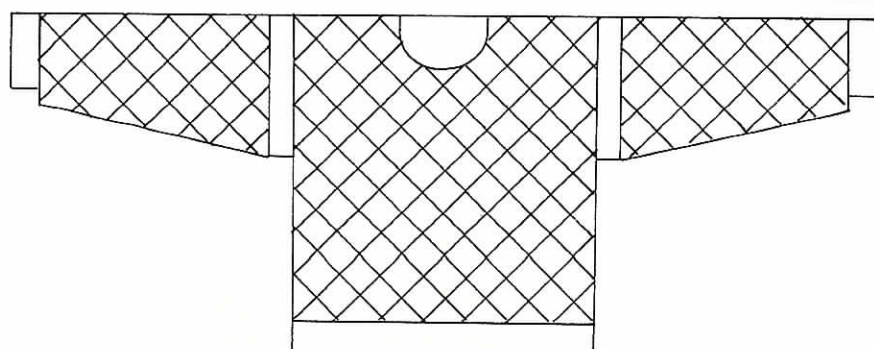
I had a query a little while ago from a lady who was knitting a 'busy' Fair Isle sweater. She wanted to know what she could do to stop the sleeves not matching where they joined the body of the garment. I showed her one of my own garments where I had knitted a plain, stocking stitch band with a roll, at the top of the sleeve to separate it from the back and front. She liked this so much that she asked me to share my instructions with her – and I thought you might like them, too.

After knitting the sleeve in the usual way, you can do one of two things – but whichever method you choose keep a note of the number of needles used. You can remove the work on to waste yarn or, if you are knitting from the top downwards, start with waste yarn. Alternatively – and I prefer this finished effect – instead of using waste yarn, cast off across the top of the sleeve or start with an e-wrap or latch tool, closed edge cast-on if knitting the sleeve downwards.

The next step is to join the shoulder seams, assuming – of course – that you will knit the neckband after joining one of the shoulders!

To make the little band, first work out how many stitches you will need either by using the same number you used for the top of the sleeve or by the following method.

Hold the armhole edge of the front or back up to the machine. Slide the treble (three-pronged) transfer tool into the work at the start of the armhole and place these three 'stitches' on to the machine. (They are, of course, not real



Rolled bands of stocking stitch break up the Fair Isle pattern at the armhole seams.

stitches.) Go a little further along and pick up three more edge 'stitches' and place them on to the next three needles. Continue in this way until you have reached the shoulder seam.

Count the number of needles you have used and then unhook the edge of the work from the needles. Double the number of needles used for one half to give you the total number you need to make the band.

Using the latch tool (or e-wrap) method and main yarn, cast on over these needles. Using main tension, knit about six rows, then knit a few rows in waste yarn in a contrasting colour and release from machine. Keep a note of the number of needles you used for the band.

With the right side of the sleeve facing you, replace the stitches at the top of the sleeve from below the waste yarn on to the machine. Alternatively, pick up the edge 'stitches' at the top of the sleeve as described above.

With the right side of the band facing you, replace the stitches from below the waste yarn on to the same needles.

With the wrong side of the back and front facing you, pick up the 'stitches' along the armhole edge and place them also on to the same needles. You now have three stitches on each needle. Using main yarn, knit one row three full sizes looser than main tension and latch off – or use your own method for casting off.

As an alternative to knitting a band to separate the two patterned areas, you could knit four or five rows in plain knitting at the top of the sleeve. They could be in either the textured, plain fabric I describe below, or in rib – knitted at a higher tension than you would normally use for a welt, to prevent the edge pulling in too much.

ADAPTATION

To overcome the problem of a Fair Isle sweater simply looking too 'busy' overall, you could try the following adaptation.

Knit the sleeves plain – but to keep a similar texture to the fabric, it's best not to use stocking stitch. Try Card 1 from the basic pack, using the Fair Isle setting but with the main colour threaded through both feeders. By using the

same yarn in both feeders, the overall effect will be plain knitting, but the fabric will be textured. However, if you try this, don't forget that it will be necessary to knit a separate tension swatch because you'll be using a different pattern. Although the difference will not be great, it is probable that there will be a slight alteration in tension.

THE LANGUAGE OF KNITTING

I find that many new knitters are confused by the language of knitting and one of the main misunderstandings that arises is when the word *tension* is used. Duomatic knitters always refer to the number dial on their lock (carriage) as *stitch size*; they say stitch size 4, stitch size 5½ and so on, but knitters on Japanese machines such as Brother, Knitmaster, Silver Reed and Toyota, usually say *tension* – T5 or T6 referring to tension 5 or 6.

However, *tension* is really the number of stitches and rows given for a specific measurement. For example, when you follow a pattern, it usually instructs you to obtain a *tension* of 30 stitches and 44 rows to 10 cm, 4 in. You can see, now, why the confusion arises.

I very much doubt that knitters on either Japanese or European machines will ever change from using their own method for describing the number dial – so there's little point in me trying! My word of caution to new knitters therefore is to be aware that T5, MT (main tension) and stitch size 5 all mean the same thing – the number on the dial of the carriage. Just to totally confuse beginners even further, a few knitters call the number on the dial of the carriage the *dial size* – so they would say dial size 5!

MAKING ADJUSTMENTS

Although many knitters will know that the lower the number (on the dial), the tighter the knitting; the higher the number, the looser the fabric – very new knitters may not be aware of this. Changing the number affects the amount of yarn which is pulled through by each needle as the carriage passes across the

machine. At low numbers, less yarn is pulled through and at high numbers, more yarn is pulled through to make the stitch. Therefore, if the tension number is too tight, insufficient yarn will be pulled through to complete the formation of the stitch and the needle will 'un-knit' it, resulting in a tuck-like effect.

THE ALL-IMPORTANT DISC

There's another small part on a knitting machine which plays a very important part in tension – the little disc on the top of the tension mast through which the yarn passes. The disc has a knob to the side (which you can turn) and this controls the yarn coming from the cone to the carriage. It's quite separate from the number on the dial on the carriage.

If this knob is set so that the yarn is pulled too tightly, the stitches on the edge needles pull up on each row as you knit. This gives a bad edge and can cause the carriage to jam at the start of the row. If the knob is turned too far in the opposite direction, there will be no control whatsoever on the yarn and you'll get lots of horrid loops at the edges of your knitting.

While some machines have numbers on the discs, others do not, so it's best, therefore, to experiment yourself. Do this before knitting your tension strip and make a note of the position of the knob on the disc – it's as much a part of your knitting as the number on the dial of the carriage!

TAKING UP THE SLACK

This is another expression knitters often use for pulling yarn in a downwards direction behind the tension mast and below the yarn guide. The yarn is pulled down, towards the cone, until there is a tensioning on the yarn threaded through the machine. It's especially useful for preventing loops at the edges of the work and it's best to do this with the carriage close to the edge of the knitting on the machine.

One further point to remember is that each cone of yarn differs slightly from every other. Therefore, the number on the carriage dial will change a little and the disc knob will need to be tightened or loosened. Far too many knitters

ignore these little discs and suffer for the omission!

MAIN TENSION

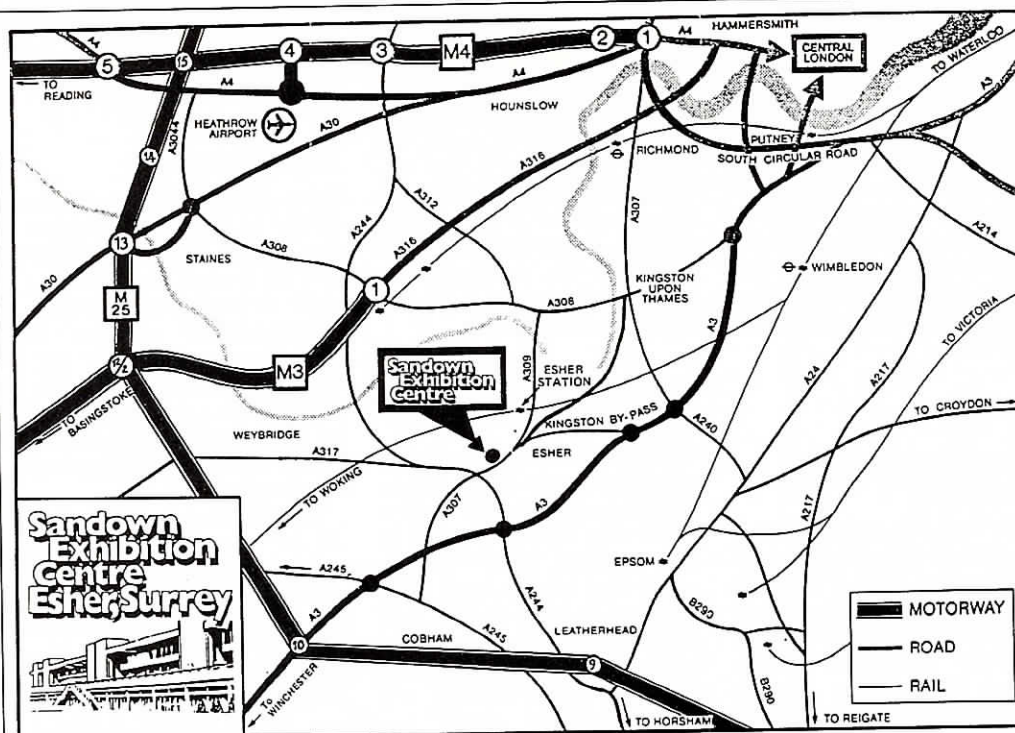
When a pattern instructs you to knit at MT (main tension), this means that you should use the tension dial setting or stitch size which gives you the recommended number of stitches and rows to ten centimetres, four inches. Rib tension (RT) is sometimes used for the setting you use for the ribbed welts and neckband of the garment.

You will often see, for example, MT+1 or MT-2 used in a pattern. Let us suppose that your main tension is 6. MT+1 means adjusting the dial up one full number to 7. You always turn the dial up in full numbers – not by one dot or one quarter setting. Patterns for Duomatic machines sometimes refer to this as main st.size + 1. Likewise, MT-2 means that you turn the dial down two whole numbers to 4 and not to five and one dot (on Japanese machines) or five and a half (on European machines). It's perhaps obvious, but well worth mentioning for the benefit of very new knitters that there are two dots between each whole number on Japanese machines and three dots between each number on Duomatic machines.

BACK TO JOHN MAJOR!

Having decided to take a break, I went along to see Pauline's 'injured' machine at John's workshop. He had to dismantle the carriage completely and remove the offending edge pin which was well and truly jammed firmly near the 'sub-drum'! However, it was not entirely Pauline's fault. It's a point well worth mentioning to all Knitmaster and Silver Reed knitters – examine your edge pins and point cams! Note that they all have a tiny magnet in them. This is to make sure that they sit firmly on the machine, where placed and do not move out of position. Pauline had a set of these which contained no magnets. They had either fallen out or the parts had been faulty from purchase – and she simply hadn't noticed! So, take care if you, too, own and use one of these models!

That's all for this time. Until next month, happy knitting!



SANDOWN PARK EXHIBITION CENTRE

The venue has first class facilities with free parking for 5,000 vehicles, licensed restaurants, cafés and bars catering for all tastes and budgets. Free left luggage facilities are provided and disabled visitors will find that ramps and lifts make the trip a pleasure.

The Centre is close to the A3 and just off the M25 motorway. It is also within walking distance of Esher station or, if you want to extend the visit, the Organisers can provide a list of local hotel and B&B addresses on request.

... AND NEXT MONTH

The Spring Spectacular can be found in Manchester at the G-Mex Centre. 23rd-26th February. Open 10.00am to 6.00pm.

EXHIBITORS AND STAND NUMBERS

A K Yarns	109	Fascination	20	R K M Wools/Yarnworks	68
Ann Durkan	36	Fashion Magic	98a, 202	Regency Yarns	18b
Anne & Paul's Feltham Woolshop	30	Fashion Theatre Co	15	Ribbon Design	25a
Anne Kent Designs	72	Finishing Touch	82b	Ridgeway Yarns	108
Appliglu	224a	Flair Publications	26	Sew It All	119
Arkay Sales	17, 46, 117	Forge Craft Creations	96	Silkwood Angoras	122a
Arklay Designs	125	Gaynor Wilkinson	221	Simply Scissors	91
Artika Designs	87	Gemma Stone	101	Spiders Web	210a
Association of Rag Rug Makers	204	Home Craft	25	Stitches of Huddersfield	230
B S K Ltd	110	In-Ex Ltd	71	Superloop	42
Barbara Faulkner Knitwear	92	Iris Bishop Designs	97a	Supermend	226
Bead I	224	Jacpacs	97	Susan Arkus	215b
Bee Bee Wools	83	Janika Designs	87	Sussex Needlecrafts	116
Black Sheep Wools Ltd	102	Janna Hodgson Ltd	121	Sylvia Clarke	82
Booktree	227	Jetstream Marketing Ltd	57b	T Armistead & J Huntingford	37
Brookville Design	124	John Promotions	215a	Talisman Bone China	126a
Busy Bee Basics	59	June Withers Needlecraft	18a	Tamm Yarn	74c
Button Lady	40	Karis Craft Collection	89	Texere Yarns	201
Capricorn	33a	Keythreader	114	The Fabric Colour Workshop	38
Carl Boyd	69	Keyto Marketing	94	The Home Workshop	50
Central Promotions	216	Knitcraft Knitting Machines	73-75a	The Lamp Workshop	1d
Choices	85	Knitmates of Crawley	95	The Mohair Centre	210
Christelle Creations	1a	Littlewoman Crafts	82a	The Patchwork Stamp Co	18
Cloth Market of Stamford	126c	Machine Knit America	228a, 228b	The Rochester Sewing School	222
Coats & Co	13, 14	Machine Knitters Company	200	The Stitch Shop	211
Cochenille	88	Machine Knitting & Design Centre	44	The Wendy House	70
Coldharbour Mill	218	Maureen Whitmore School	28	The Workbasket	225
Colinette Yarns	56	Micdor	115	The Yorkshire Mohair Mill	53
Coots Crafts	225a	Nature Knits	72a	Tyson Sewing Machines Ltd	60, 64
Craft Lines	100	Nina A Miklin	84	Universal Therapy	217
Cranbrook Mill	16	O S A	212a	Uppingham Yarns	57
Creative Design in Knitwear	41	P & M Promotions	74d	Ursula	214a
De Havilland Embroidery	214b	P D B Engineering	39	Victor of Romford	22, 90
DesignaKnit	32	P J Sales	38a	Warwick Model Thimbles	55b
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Designit UK Ltd	55a	Pat Cook Designs	123	William E Selkin	209, 223
Direct Knitting and Sewing Supplies	122	Pauline's Patchwork	103	Woking Sewing Centre	65
Dove Healthcare Ltd	214	Penelope's Fabrics	30a	Woolley Software	21a
Elaine Cater & Caroline Nelson	68a	Piece 'N' Patch	34a	Worley & Webb Designs	41
Embroidered Collection	26a	Pippin Designs	210c	Worth Fibres	10, 11, 55
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Falkland Island Agency	1c				

THE 10th Knitting NEEDLECRAFT & DESIGN EXHIBITION SANDOWN PARK EXHIBITION CENTRE

SHOW GUIDE

SANDOWN PARK - ESHER

19th-22nd JANUARY 1995



One minute it's Christmas, then suddenly it's Spring! The transformation will be complete when you step out of a wintry day into the Sandown Park Exhibition Centre to see The Knitting, Needlecraft & Design Exhibition with all that is new and exciting for Spring '95.

What better cure could a knitter find for the post-holiday blues and the miseries of winter than to spend a day among the delights of yarns and colours, patterns and gadgets with fellow enthusiasts?

At this popular show you'll find everything for your hobby from the latest electronic machines down to the newest buttons and then you can judge how all the great ideas

and designs really look from your comfortable seat at the fashion show. There are four spectacular fashion shows each day in the purpose-built, 1,000-seat theatre and there will be entries from all kinds of exhibitors so check the times to be sure you don't miss this chance to catch up on the latest trends.

The show is not just for knitters, of course, there are dozens of crafts and pastimes represented here and many of the stands will be catering for all kinds of needlecraft hobbies. Ideas from one can easily be translated to another - cross stitch and appliqué, quilting and beading, are just a few of the crafts that can be combined with knitting for

instance.

One of this year's highlights at Sandown Park is bound to be the live Angora rabbits, original wearers of the softest of all yarns and part of a live display of wool collection, spinning and knitting.

Other demonstrations, lectures and workshops will be taking place in three separate areas where visitors can listen, watch and even join in whilst picking up hints, tips and a wealth of know how from the specialists.

To round off the day, there are competitions, free draws and loads of special offers, so a visit to the Knitting, Needlecraft & Design Exhibition could get your spring knitting off to a really great start!

TICKET PRICES AND ADVANCE BOOKING

The Knitting, Needlecraft & Design Exhibition is open from 10.00am to 6.00pm from Thursday to Sunday, 19th to 22nd January 1995. Admission prices which include all attractions, lectures, workshop and fashion shows are: Adults £5.00, Senior Citizens £3.50. Children under 16 years FREE. Save 50p on tickets purchased in advance from Nationwide Exhibitions (UK) Ltd, P.O. Box 20, Fishponds, Bristol BS16 5QU. Access and Visa cards are accepted. Tel: 01272 701370.

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0394-286928



Water Lobelias

A DAY OUT AT ESHER? WIN A FREE TICKET

The Christmas holidays are over, the schools have gone back, it's too dark to do the spring cleaning and too soon to do the gardening (with any luck), so there might just be a little spare time to spend in selfish pleasure. Make the most of it and go to one of the most popular shows of the year, The Knitting, Needlecraft & Design Exhibition at Sandown Park, Esher.

Thanks to the Organisers, Nationwide Exhibitions (UK)

Ltd, we have 20 pairs of FREE tickets for our readers. If you and a friend would like to go, send us a postcard with your name and address on it and we'll put it in our 'hat'. The first 20 cards drawn win the tickets. Address the card to: ESHER TICKETS MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.

Those who win the tickets will find they are for the first day of the Exhibition but, as they are complimentary, they may be used on any day.

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The pattern writers

Barbara and Hilary will be at Esher again this year with their complete collection of over 40 pattern books, charts and cut & sew neckline templates: meet the designers and take this opportunity to see the pattern garments made up - there are over 100 sample garments on display! Or send SAE to the address below for our latest price list.

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finish a garment.

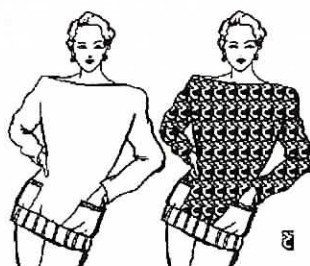


COCHENILLE DESIGN STUDIO

Stand 88

Cochenille Design Studio will
return to the UK with lots of
new software and disks for
your viewing at Esher. Gar-
ment Styler (Chart It), their

new shaping program offers
you great design versatility
and lets you create your
sweater visually. The new ver-
sion of 'Stitch Painter (2.0)'
has been released and offers
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released a collection of Stitch
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BUSY BEE BASICS

Stand 59

Busy Bee Basics was the trad-
ing name chosen in 1988 by
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The pattern books range
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ters, through every kind of gar-
ment for men, women and
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man sleeves or saddle
shoulders or whatever you
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recent release of three vol-
umes of 'Garter Carriage Clas-
sics', the third of which was
launched at the Birmingham
show in the autumn.

If over 40 pattern books are
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which is so easy to follow and
which fits so well, or discover
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BROOKVILLE DESIGN

Stand 124

Brookville Design presents a stunning new book, 'Water Lobelia': Three-colours-in-a-row look of beautiful floral patterns (56 and 24 stitch) which show their exclusive new approach to single bed Fair Isle. Completely original, the easy cut-and-sew Cheongsam (Chinese tunic and slim pants illustrated) was created to show off the brilliant silky effect of the design. Something special, for young and old alike, to celebrate Christmas and the Chinese New Year! £5.95.

Other books available are 'Water Signs' - a treat for stargazers at £6.95; 'SubSahara' -



authentic tropical Africa, price £4.95; 'North and South' - holiday fantasy from the Alps to the Caribbean, £6.95.

CARL BOYD DESIGNS

Stand 69

This is the first showing at this venue of Carl Boyd's fifth collection. There are eight designs in single leaflet format, retailing at £1.25 each or the complete collection of eight for just £8.00.

This year sees the launch of his two new pattern books, the Electronics Collection for machines capable of 200 stitch patterning, retailing at £4.95 and the long awaited Passap/Pfaff Collection, also at £4.95.

All his designs are now available on disk for the Brother FB100 disk drive or for DesignaKnit. Disk 1 contains designs 1-16, Disk 2 designs 17-32 and Disk 3 designs 33-



40 at £5.95 each. Disks for the books are £4.95 each. Also at the show will be his, now famous, Cut & Sew Template retailing at just £5.25.

DESIGNA KNIT

Stand 32

DesignaKnit 5, the world's leading software for knitters will be on display at stand 32 with exhibition discount even on the new low prices!

The news is that cable links are now available for a range of Singer machines and you will be able to see a preview on the stand of DesignaKnit 6

for Windows which will be the next big step forward. Go and see for yourself just how far computer knitting and design can now go.

Meanwhile there is a great opportunity at the exhibition to buy DesignaKnit 5 now and qualify for a special low-price upgrade to DesignaKnit 6.

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Stand 96

Sylvia Wynn of Forge Craft, designs the most beautiful Swiss-darned embroidery kits for knitwear. Her kits have become one of the most popular forms of embellishing knitwear, giving you the opportunity to transform your plain jumper into an exciting 'original'. These truly authentic pictures are created by the shading and mixing of colours (between 9 to 18 in each pack) and depict British wildlife at its best, with a choice of birds, animals and flowers. Exclusive patterns for the basic sweaters, waistcoats, jackets and suits for hand and machine knitting are also available now.

Sylvia and Brian will be demonstrating the art of

Swiss darning on Stand 96 throughout the exhibition.



FORSELL

Stand 60, 64

To be truly fashionable this year, you really have to learn to tell one sheep from another! Forsell will be showing their yarn range on the Tyson stand and one of its stars is 'Sheep-breeds Fine 4-ply' natural British wool in shades such as Cheviot (a fleecy white), Swaledale (flecked cream) or Black Welsh (rich dark brown).

The theme of neutral shades is continued by 'Suva', a new wool range mixed with a white cotton slub, or the latest colourway to be added

to the 'Slalom Aran' range – a natural cream with coloured neps to give an interesting tweed effect.

There's plenty of colour available in the Superwash Pure New Wool ranges. The latest additions bring the 4-ply quality up to 46 colours and 33 of these are also available as 3-ply or 2-ply. 'Naturell' has 5 new shades, 'Rutland Tweed' has 4 and most of the latest additions are mixture shades.

See the whole Forsell range on Tyson's stand at Esher.



GERT & DAISY DESIGNS

Stand 122a

With a family background of textile making, Ann Reynolds wanted to design and make in her own yarn and her interest spread to breeding Angora rabbits – hence the name of 'Gert & Daisy', who were two white Angora sisters.

Dreams of a summer school in France eventually became reality in England and Ann has a choice of week-end residential courses where she offers you the opportunity to build the confidence to design and knit your favourite outfit with the designer of your own choice and the thrill of saying 'I made that'.

Her Residential School '95 is at Knuston Hall, Irchester, Northants and courses run

from March to October. The tutors will be Janet Cooke, Angela Gordon, John Blakeman, Ann Durkan, Janet Spink, Claudie Cameron-Wilson, Kate Arklay and Helen Udell.



Include 'Gert & Daisy' in your personal show programme, as Ann is sure you will find a course to suit your needs and promises you a busy and happy week-end, meeting and knitting with new friends.

Look out for . . . the latest trends

JOHN PROMOTIONS

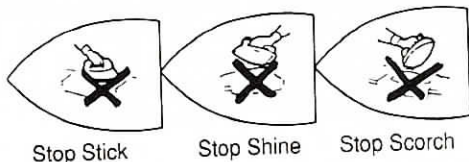
Stand 215a

'The ironing kit' is the answer to all your ironing problems. It consists of three separate items. Firstly, the 'Iron Shoe' – a Teflon shoe that fits all irons, steam or dry and allows you to iron all fabrics with the iron on a hot setting. There will be no scorch, no stick, no shine.

Next there's 'Snip'n'Stick' – a metallised ironing board cover that fits all ironing boards without using draw-strings or elastics. Simply peel

off the backing paper and stick to your existing old cover. This cover will not move during ironing, is long lasting and saves electricity.

Lastly there's a 'Cord Controller' which protects the flex from tangling and wear and which dismantles easily after ironing. All three products are made in England and can be bought individually or at a special price as a kit.



KEYTO

Stand 94

Keyto offer a range of sewing machine cabinets and desks suitable for flat bed or free arm sewing machines and the renowned 'Kneat Knitter' knitting machine cabinet with its easily tucked away bench seat that's large enough to store a second machine and still leave room for accessories and pattern books.

Keyto sewing machines are sold by some of the largest Mail Order companies, as are their knitting machine and four-thread differential feed overlocker. The machines and the cabinets to keep them tidy

will be available on the stand at special show prices!



KNITCRAFT

Stand 73-75a

The Knitcraft stands are full of special offers, Silver Reed machines, accessories and as many spares as they can pack into their lorry. The mechanic will be in attendance to answer your queries on Silver Reed and Knitmaster knitters.

Bramwell bring coned yarns and patterns to the stand plus the Jones Tones glitters, paints and transfers. Denys

Brunton yarns, patterns, garments and computer disks will be there and so will Yeoman yarns and patterns. Knitting machine books, patterns, software – Knitcraft have a huge stock in their showroom and, since they cannot bring everything, they ask that you phone them in plenty of time to be sure they are going to bring all that you want to see.



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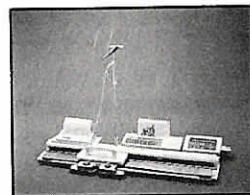
SILVER REED

Stand 73-74a-75a

Silver Reed have the ultimate in knitting machines and accessories for any knitter who takes her or his craft seriously and they will be on the Knitcraft of West Drayton stand.

From budget conscious punchcard machines to tailor-made electronic knitting systems, a Silver Reed product gives the ultimate in quality, performance and price.

Have a no-obligation demonstration and claim your 'Free Sweetie' on the Knitcraft stand, 73-75a, at The Knitting, Needlecraft and Design Exhibition at Sandown Park. The



demonstrations are free, there are some great special offers and a competition, so visit the stand and accept this invitation from Knitcraft and Silver – 'Silver Reed – the knitter's choice – try one, buy one or win one in our free to enter, on stand, competition'.

TAMM YARN

Stand 74c

Henk and Adrie of ABS Euro-yarn have brought Tamm Yarns back to Great Britain. They invite you to come and see the wonderful range of versatile, hard-wearing yarns in fashion colours and say that in these your knitwear will retain its shape without pilling and look 'as good as new' for years to come.

The yarns are: 'Diamante' – a lovely acrylic yarn with a nylon filament which adds lustre; 'Estilo' – fine crepe yarn, suitable for single and double bed knitting; 'Suavi' – a brushed yarn with shiny fibres to give glamour to your knitwear; 'Trenzi' – crepe-twist yarn, hard wearing and easy to knit.



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KARIS CRAFT COLLECTION

Stand 89

Karis Craft Collection is a newly established business specialising in tambour embroidery, bead/sequin motifs, beads and jewellery accessories.

If you have never heard of tambour embroidery, why not visit the stand and see the demonstration which runs throughout the exhibition. They supply full instructions – for those wanting to learn – and kits of an exclusive range of bead and sequin motifs which are also sold ready-made for those not so adventurous. The motifs are made to order in any colour combination or your own design can be made for you.



Karis Craft also have a wide range of beads and so on for jewellery making – either choose your own or there's a range of kits to make up.

Many of the beads are hand-made and exclusive and Karis Craft also run a mail order service. Catalogues will be available on the stand and they look forward to seeing you.

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Stand 98b

This is a young company committed to providing the highest quality products available in the rubber stamping world. At present they carry these varied ranges: 'Mostly Animals' - designs by Kris Hemler. The stippling technique which has become her signature adds a sense of depth to the two-dimensional stamped image. Her floral designs and carousel animals

are particularly stunning.

'Wildlife Enterprises' on the other hand specialise in realistic animal images of exquisite detail.

'Heindesign' from Germany have a witty and modern range of designs from air balloons to dinosaurs. 'Imagen' from Switzerland have a great range of architectural designs, clouds and landscape images in a combi-stamp format.

THE FINISHING TOUCH

Stand 82b

The Finishing Touch is a small company, owned and operated by enthusiasts who are dedicated to bringing you the finest designs in sew-on appliques. Beautiful appliques literally add the finishing touch to the simplest garments, transforming them into unique and highly personalised fashions.



Whether you require a teddy with irresistible appeal or a sophisticated and extrovert explosion of gold and vibrant colour, you'll find it all in the new Finishing Touch catalogue, together with an exciting range of knitting kits for both hand and chunky machine knitting and the option of purchasing a ready-made garment.

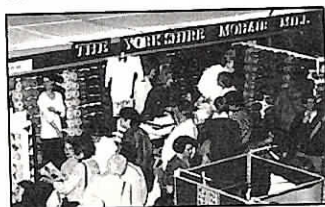
The new Finishing Touch catalogue can be obtained by post (see the advertisement) or may be purchased from our stand at the show. Note that once the catalogue has been purchased, all the products listed may be purchased FREE of postage and packing. There is no minimum order so you can send for goods whenever you please, even if you only require a single item.

YORKSHIRE MOHAIR MILL

Stand 53

The Yorkshire Mohair Mill are bringing out a host of new yarns for the 1994/1995 season. Famous for their vast selection of top quality mohair, this autumn they have added 'Phaser' - a multi-coloured space-dyed high fashion mohair. Traditional Aran is brought to you in 100% wool, or alternatively machine washable Aran at only £3.99 per 400g. A novelty addition is the 'Heather' look, an ethnic Aran. A baby range has been added to their D.K. 100% Courtelle whilst last but not least, you

must try the new environmentally friendly recycled fibre yarns in cashmere/lamb-swool, cotton/lamb-swool or denim. Shade cards cost £2.95 from The Yorkshire Mohair Mill, Gibson Street, Bradford BD3 9TS. Tel: 0274 668686.



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TEACH-IN

LACE CARRIAGES - PART 4

This month, as I continue my series about lace, I shall show you how a fashion lace design is translated on to a punchcard or mylar sheet for knitting by different machines. During this exercise, we'll discover the answer to that age-old question 'can I use this lace pattern on my machine?'

Ann Kite

Fashion lace is lace in which the lace hole is several stitches away from the two stitches knitted together. As we saw last month, all machines knit fashion lace in the same way. First, all the stitches for one row of the design are transferred and then two rows are knitted. Brother and Toyota 901 machines use two carriages to do this - the lace carriage for the stitch transfers and the main carriage for the knitted rows; only the lace carriage moves on the punchcard or electronic programme.

Silver Reed, Knitmaster and Toyota 950 machines use the same carriage for both functions. The yarn is removed and the carriage set for the stitch transfers; when these are completed, the carriage is re-threaded and re-set for the knit rows. These machines also move on the

pattern (punchcard or electronic) on both the transfer and the knit rows.

We also saw that the transfers which make up the pattern have to be done a step at a time. If a lace hole is to be three stitches away from the two stitches knitted together then, after Step 1, the empty needle is next to the two stitches on one needle. After Step 2, it is one stitch away; after Step 3 it is two stitches away and after Step 4, it is three stitches away. (See Figure 1.) Each step is a pass of the lace carriage in the same direction.

Now, let's see how this translates on to a punchcard or electronic pattern. To illustrate this, I've taken the design that I used in the November issue and converted it to fashion lace. I've knitted two versions - Figure 2 has right and left transfers on the same row of the design; Figure 3 has a series of transfers to the left, followed by a series to the right.

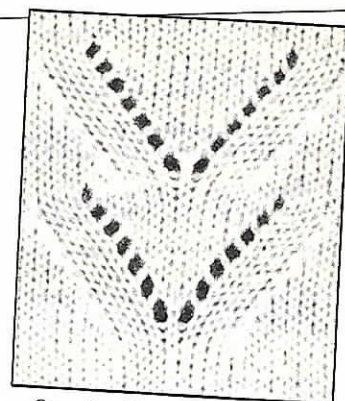
Figure 2 is the simplest to translate, so we'll do that one first. On all machines, when knitting this type of design, the first stitch transfer takes place as the carriage passes to the left and on all machines (except the Toyota 901), this means the first stitch transfer is to the left. The Toyota 901 transfers stitches to the right as the carriage passes to the left.

As a result, transfers to the left for all machines except the Toyota 901 are marked on the

punchcard or mylar sheet on the odd-numbered rows and transfers to the right on even-numbered rows. For the Toyota 901, it's the opposite - to the left transfers on even-numbered rows and to the right transfers on odd-numbered rows. An alternative method for the 901 - for a symmetrical design - is to turn the punchcard over. Mark and punch it out in the same way as for the other machines, but on the reverse side - then knit with the front or right side of the card showing. Toyota 901 knitters should choose the method they find the easiest!

We'll now look, in detail, at how the pattern is transferred. My row numbers refer to all machines and include the Toyota 901 when the card is punched from the wrong side. Silver Reed and Knitmaster knitters should always start their punchcard or mylar sheet with two blank rows, when knitting lace. Knitters using other machines should start with a punched row, but end with two blank rows. My row numbers start with the first punched row. With these patterns, it's best to work out the punchcard or mylar sheet on paper first. You can then add the two blank rows to the beginning or end when you actually punch out the card or mark out the mylar sheet.

On the first row of the design (Figure 2), the first stitch to be transferred to the left will be the stitch next to the symbol for two stitches on



Sample of lace design in Fig 2

one needle >. That's stitch 8 on row 1 of the design diagram. So, stitch 8 is marked on row 1 of the punchcard diagram. I found it easiest to complete the group of transfers to the left for one row of the design, before moving on to those to the right. The transfers are made on alternate passes of the carriage, so the next transfer to the left is on row 3 of the punchcard. Stitch 9 on row 1 of the design will be transferred to needle 8. On row 5 of the punchcard, stitch 10 on row 1 of the design is transferred and on row 7 of the punchcard, stitch 11 is transferred. The transfers to the left for row 1 of the design are now complete.

I then mark the transfers to the right in the same way, starting with stitch 16 on row 2 of the punchcard. Once you've understood the principle and started, it's very easy because you're just stepping sideways by one stitch on alternate rows.

Fig 1

Sequence of stitch transfers in fashion lace to create a lace hole three stitches away from the two stitches knitted together

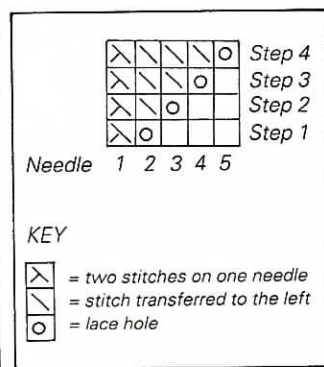
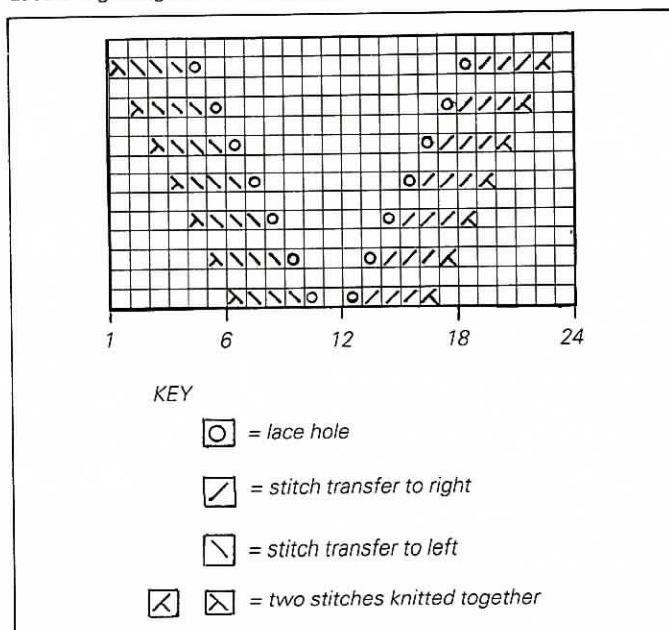


Fig 2

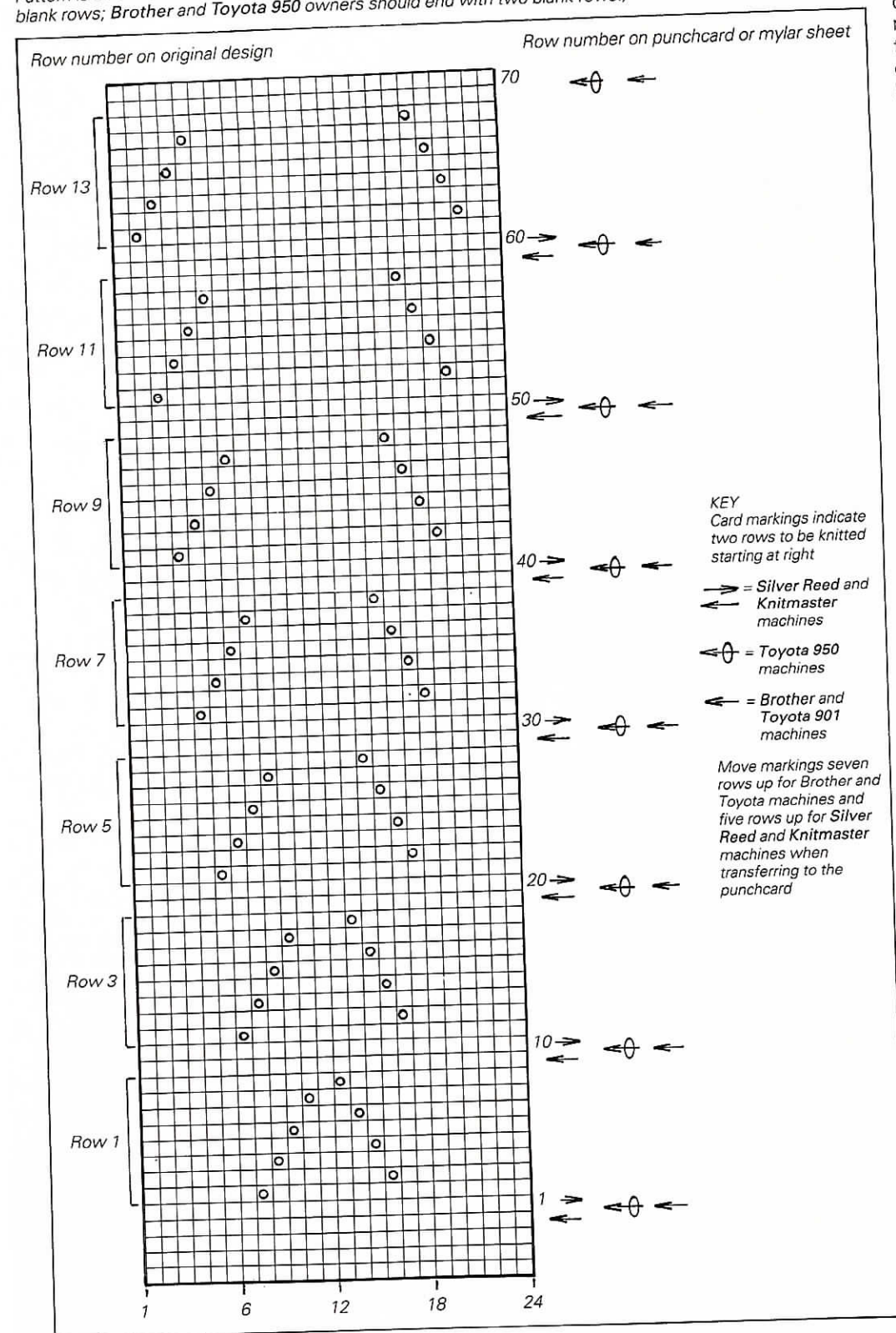
Lace design diagram for all machines



Design is 24 stitches wide and 14 rows long; 24th stitch and 14th row are plain

Fig 2 continued
Punchcard for lace design for all machines. (Toyota 901 owners should punch the card from the reverse side)

Pattern is 24 stitches wide and 70 rows long. (Silver Reed and Knitmaster owners should start with two blank rows; Brother and Toyota 950 owners should end with two blank rows.)



At this point, we need to think about what happens at the end of each group of transfers. All the machines have to knit two rows. On Brother and Toyota 901 machines, the final transfer for row 1 of the design is on row 8 of the punchcard and is carried out with a left-to-right pass of the carriage. Before the main car-

riage can knit two rows, the lace carriage must do a free pass back to the left. No needles must be selected because the carriage does the final transfer row to the right and not as it does its free pass to the left. So, two blank rows are required on the punchcard to accommodate the lace carriage free pass to the left. The

main carriages on the Brother and Toyota 901 machines are not connected to the card mechanism during lace knitting, so they don't move the card on. Therefore, no rows are needed on the punchcard for the movement of the Brother and Toyota main carriages.

After the Silver Reed, Knit-

master and Toyota 950 carriages have transferred the final stitch on row 10 of the punchcard, they are at the right of the needlebed to knit two rows. These carriages are connected to the patterning mechanism and will move on the punchcard (or mylar sheet) during the knit rows – so two blank rows are needed for the knit rows.

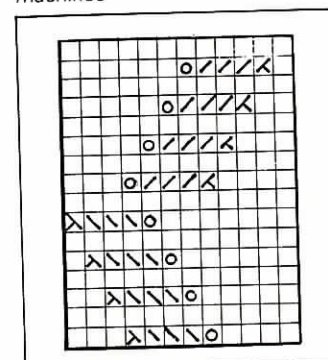
There is an apparent difference in the action of the Silver Reed, Knitmaster and Toyota 950 machines here. The Toyota 950 selects the needles on one row for the next row. So, as the Toyota 950 does its final transfer to the right, it selects – or rather doesn't select – any needles for the next row, which is a knit row. Therefore, the first blank row is being selected as the carriage travels to the right. The second blank row is selected as the carriage knits to the left then, as it knits the second row back to the right, it selects the needles for the first transfer of the next group.

Silver Reed and Knitmaster machines do not pre-select needles but, as they transfer the stitches or knit on one row, they memorise the pattern for the next row and so the card requirements are the same.

The overall result is that, for this type of design with left and right transfers on the same row of the design (not the punchcard), all of the machines need two blank rows between each group of transfers. The punchcard and mylar sheet diagrams are, therefore, interchangeable – as long as Toyota 901 owners punch the card from the reverse side and knit it with the right side showing. Alternatively, if using a pre-

Fig 3

Lace design diagram for all machines





VELVET CONTRASTS

7

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Sport 4-ply Wool. (Yarn Guide No.11.)
1 x 500g cone in Charcoal (MC).
Yeoman Chenille. (Yarn Guide No.12.)
1 x 500g cone in Peach (C).

GARMENT WEIGHT

Finished garment in second size weighs 570g.

The fibre content of Sport is 100% Wool; Chenille is 100% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust/chest 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 106 [115, 123] cm, 42 [45½, 48½] in.
Length to shoulder 72 cm, 28½ in.
Sleeve seam 50 cm, 20 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30½ stitches and 32½ rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

Arrange Ns for 1x1 rib. Work as for Back from * to *. Using MT, shape sides by inc 1 st at each end of every row until there are 80 [86, 92] sts, then on every foll 3rd row until there are 136 [142, 148] sts, then on every foll 5th row until there are 154 [160, 166] sts. K 7

[6, 4] rows. RC shows 138. Cast off.

TO JOIN RIGHT SHOULDER

Push 54 [61, 65] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, re-

place sts on to same Ns. Unravel WY. Pull one set of sts through other set. Using MT + 1 and MC, K 1 row. Cast off.

NECKBAND

Push 156 [156, 164] Ns to WP. With K side facing, pick up 31 [31, 32] sts down left side of front neck, 28 [28, 30] sts across front neck inc 3 sts evenly, 31 [31, 32] sts up right side of front neck and 56 [56, 60] sts across back neck inc 7 sts evenly. Unravel WY. Set RC at 000. Using MT-2 and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 28 rows. Transfer sts for st st. Using MT-2, K 1 row. Using WY, K a few rows and release from machine.

56 ▶

BACK

With carriage at right, push 164 [178, 190] Ns at centre of machine to WP. Arrange Ns for 1x1 rib. * Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 36 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in Feeder 1/A and C in Feeder 2/B. Set RC at 000 *. Using MT, K 126 [123, 120] rows. Place marker at each end **. K 81 [84, 87] rows. Remove card. Cont in MC and st st. Using MT-2, K 1 row. RC shows 208. Push 54 [61, 65] Ns at left and right to HP. Using WY, K a few rows over rem 56 [56, 60] sts and release from machine. Push 54 [61, 65] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 54 [61, 65] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

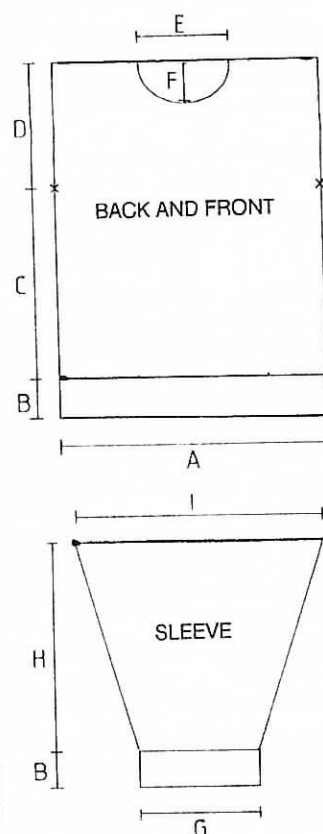
Work as for Back to **. K 54 [57, 60] rows. RC shows 180.

SHAPE NECK

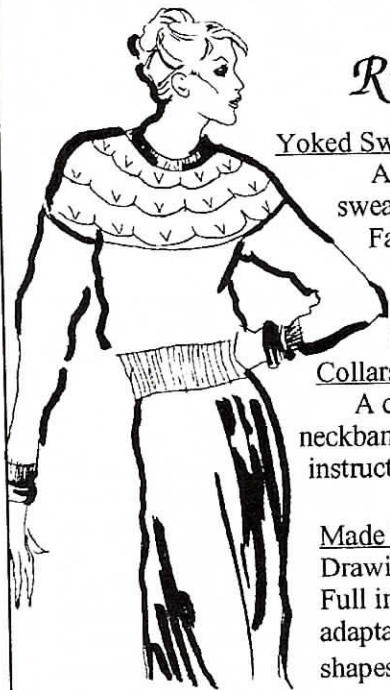
Note patt row on card. Using nylon cord, K 96 [103, 110] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 60 [67, 71] sts rem, then on every foll alt row until 54 [61, 65] sts rem. K 7 [7, 6] rows. Cont in MC and st st. Using MT-2, K 1 row. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over 28 [28, 30] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Using MT, finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right, push 76 [80, 82] Ns at centre of machine to WP.



A = 53.5 [58, 62] cm
B = 8 cm
C = 39 [38, 37] cm
D = 25 [26, 27] cm
E = 18 [18, 19.5] cm
F = 8.5 cm
G = 24.5 [26, 26.5] cm
H = 42 cm
I = 50 [52, 54] cm



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TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

recommended. Allow to dry in shape before removing pins.

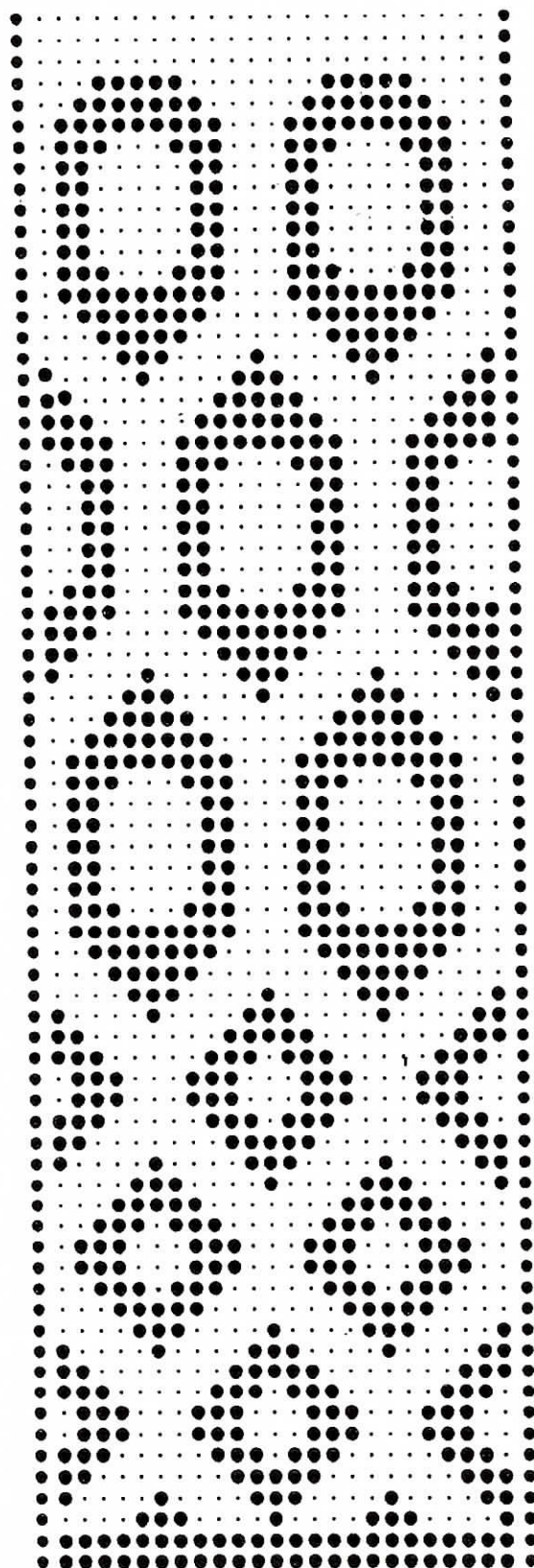
MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not

PUNCHCARD CHART





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punched card from another machine, they should turn the card over and knit with the reverse side showing.

As you can see, designs with right and left transfers on the same row of the design are interchangeable. However, some designs will have a series of transfers in one

direction, followed by a series in the opposite direction. (Figure 3.) The transfers to the left and right are on different rows of the design and the punchcards for these designs are not interchangeable. The designs can be knitted on each group of machines, but the pattern has to be translated.

Fig 3 continued

Punchcard or mylar sheet for **Silver Reed, Knitmaster and Toyota 950** machines for lace design

Punch two repeats across the card

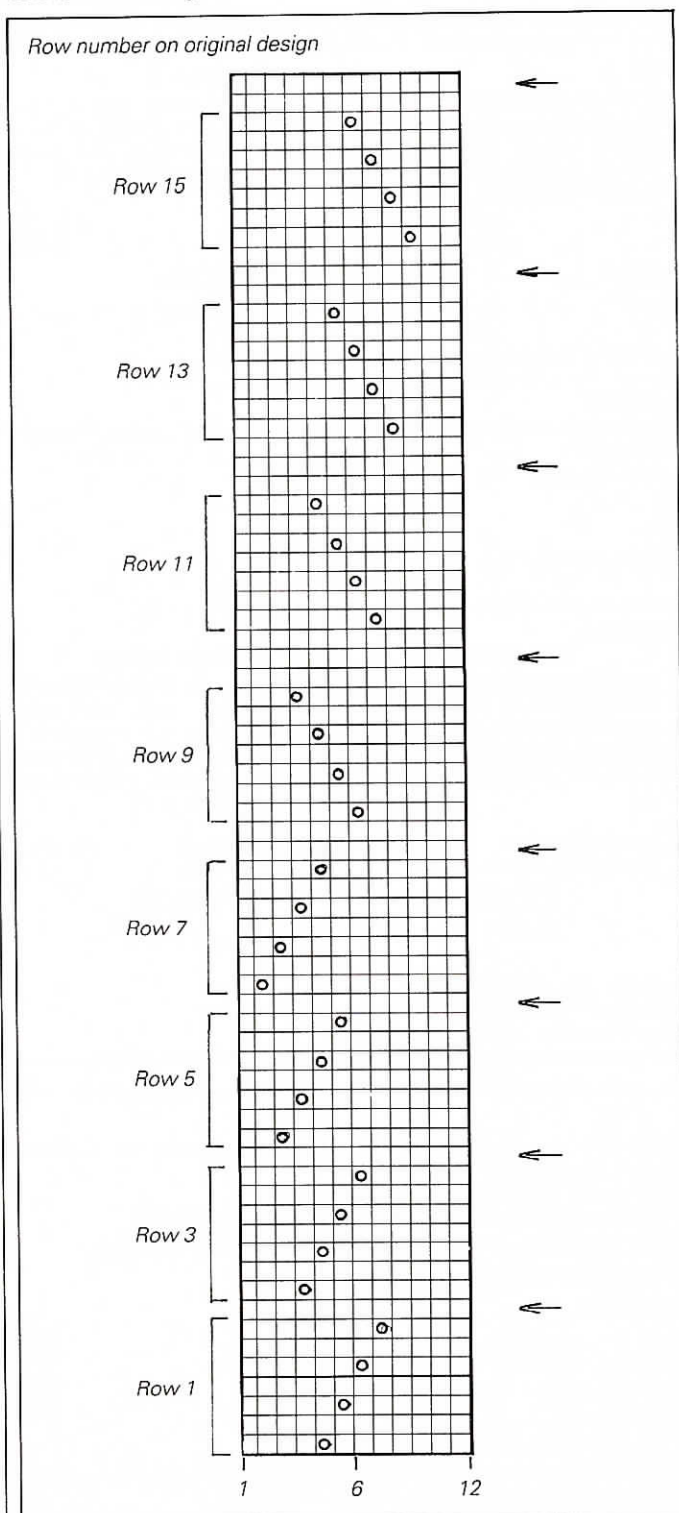
Card is 80 rows long; first two rows are blank for **Silver Reed** and **Knitmaster** machines, last two rows are blank for **Toyota 950** machines

Fig 3 continued

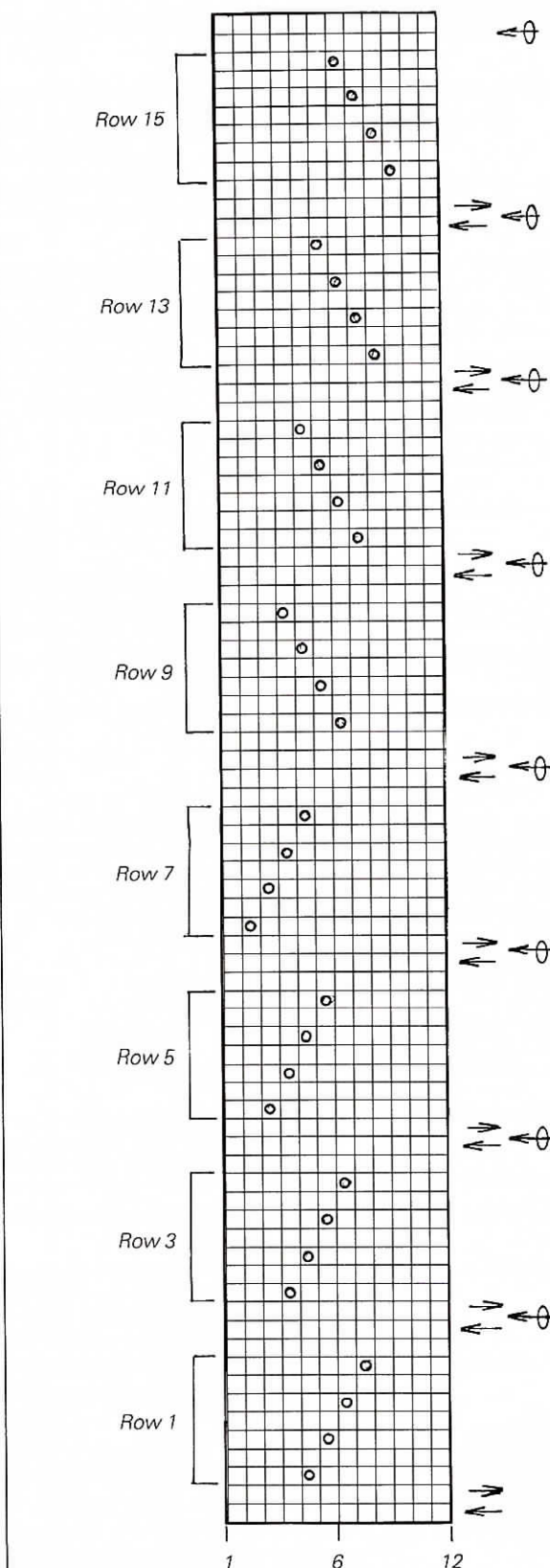
Punchcard or mylar sheet for **Brother and Toyota 901** machines for lace design. (**Toyota 901** owners should punch the card from the reverse side.)

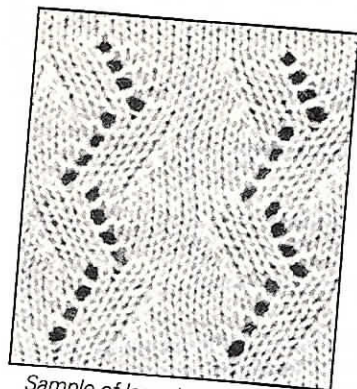
Punch two repeats across the card

Card is 72 rows long, the last two rows are blank



Row number on original design





Sample of lace design in Fig 3

ed on to the punchcard or mylar sheet in a different way.

Before going any further, let's clarify my terminology. A group of transfers is the number of transfers required to complete all the steps for one row of the design. (Figure 1.) When a group is completed, two rows are knitted before the next group is started.

The number of blank rows needed on the punchcard or mylar sheet between groups of transfers varies with the machine and whether, or not, the blank rows are between groups of transfers to the left or right or between the group to the left followed by a group to the right – or vice versa.

The number of blank rows between groups of transfers depends on where the lace carriage is after the final transfer; where it needs to be to start the next group of transfers after the knit rows and, on whether it's the same carriage which knits and transfers or a separate carriage is involved.

Some important points to remember are:-

1. On all machines, the first of the two knit rows starts at the right.

2. For Brother and Toyota 901 machines, the lace carriage must always be on the left after a group of transfers, so that the main carriage can knit from the right.

3. For Silver Reed, Knitmaster and Toyota 950 machines, the carriage has to be at the right after a group of transfers in order to start the two knit rows.

4. For either group of machines, if the carriage is on the wrong side when it finishes a group of transfers, a free pass must be provided to move it to the correct side.

5. For Brother and Toyota 901 machines, if the first transfer after the knit rows is to be made with the carriage travelling to the right, a free

pass is required after the knit rows to move the lace carriage to the right for its first selection row.

6. For Silver Reed, Knitmaster and Toyota 950 machines, if the first transfer after the knit rows is with the carriage travelling to the right, a free pass has to be provided after the knit rows for the carriage to travel from right to left – ready to start the first transfer row. During this free pass, it selects or memorises the needles for the transfers on the next row.

How this works out – and how many blank rows are required for each machine for different sequences – is written out in the table in Figure 4.

The net result is that there are two versions of the punchcard or mylar sheet. Brother and Toyota 901 knitters share one – although Toyota 901 owners must punch the card from the reverse; Silver Reed, Knitmaster and Toyota 950 owners share the other.

When writing about a free

pass, this does not mean setting the carriage for a free pass. It means providing a blank row, or rows, on the punchcard so that the Brother or Toyota 901 lace carriages don't select or transfer and that Silver Reed, Knitmaster and Toyota 950 carriages don't transfer – even though the carriage is set, as it is, for the transfer rows.

I find that it is essential to mark the knit rows on the punchcard or mylar sheet when knitting this second group of patterns. Until you become familiar with a particular pattern, the movements of the lace carriage for its free passes can seem bewildering!

The Toyota 950 manual tells you that if needles are not selected, the lace transfer lever should be set to 0 and – if they are selected – to 11. With the design in Figure 3, it is still true that the lace transfer lever should be on 11 if there are selected needles. However, it is also on 11 for its free passes and for when it is about to do a

free pass because there aren't any needles in the selected position at the beginning of the free pass. If you have just completed a group of transfers, the carriage is at the right and no needles are selected, then the two knit rows are due. You change the transfer lever to 0 and knit two rows. You then change the transfer lever back to 11 – even if there are no needles selected. You never change the transfer lever when the carriage is on the left.

I've marked the knit rows on the punchcard and mylar sheet diagrams alongside the rows which will actually be knitted, so that you can see what is happening more easily. When marking your punchcard or mylar sheet, you must count up the appropriate number of rows.

I'd have to agree with you if you think that this month's article is difficult and theoretical; all I can say is – well, you did ask!

A happy New Year to you all.

Fig 4

NUMBER OF BLANK ROWS NEEDED ON THE PUNCHCARD OR MYLAR SHEET BETWEEN GROUPS OF TRANSFERS WHEN KNITTING FASHION LACE					
Group A is the group of transfers just completed Group B is the group of transfers that will be done next				NO. OF BLANK ROWS REQUIRED ON CARD OR MYLAR SHEET	
DIRECTION CARRIAGE IS TRAVELLING IN WHEN TRANSFERRING	POSITION OF CARRIAGE AFTER FINAL TRANSFER OF GROUP A	POSITION OF CARRIAGE WHEN STARTING FIRST TRANSFER ROW OF GROUP B	POSITION OF CARRIAGE WHEN STARTING FIRST SELECTION ROW OF GROUP B (Brother & Toyota) OR THE MEMORY ROW FOR THE FIRST ROW OF GROUP B (Silver & Knitmaster)	Brother & Toyota 901	Silver & Knitmaster & Toyota 950
Group A to the left Group B to the left	LEFT	RIGHT	LEFT	ONE BLANK ROW. So that no needles are selected as lace carriage does final transfer of Group A.	THREE BLANK ROWS. No. 1 so that no needles are selected or memorised during final transfer row of Group A to the left. No. 2 so that no needles are selected or memorised as carriage does a free pass to the right to start the knit rows. No. 3 so that no needles are selected or memorised during the first knit row. (During the second knit row the needles are memorised or selected for the first transfer of Group B.)
Group A to the left Group B to the right	LEFT	LEFT	RIGHT	TWO BLANK ROWS. No. 1 so that no needles are selected as carriage does final transfer of Group A. No. 2 For a free pass after the knit rows as carriage travels to the right to start the first selection row of Group B.	FOUR BLANK ROWS. No. 1 so that no needles are selected or memorised during last transfer row of Group A. No. 2 so that no needles are selected or memorised during free pass to the right to start the knit rows. Nos. 3 & 4 so that no needles are selected or memorised during the two knit rows. (The needles for the first transfer of Group B are selected or memorised while the carriage does a free pass to the left after the 2 knit rows.)
Group A to the right Group B to the right	RIGHT	LEFT	RIGHT	THREE BLANK ROWS. No. 1 so that no needles are selected on final transfer of Group A. No. 2 so that no needles are selected as lace carriage does free pass to the left. (Ready for the main carriage to knit 2 rows.) No. 3 for free pass (after the knit rows) to the right ready to start the selection row for first transfers of Group B.	THREE BLANK ROWS. No. 1 so that no needles are selected or memorised during final transfer of Group A. Nos. 2 & 3 so that no needles are selected or memorised during the 2 knit rows. (The needles for the first transfer row of Group B are selected or memorised as the carriage does a free pass to the left after the knit rows.)
Group A to the right Group B to the left	RIGHT	RIGHT	LEFT	TWO BLANK ROWS. No. 1 so that no needles are selected during the final transfer of Group A. No. 2 so that no needles are selected during free pass to the left after the final transfer.	TWO BLANK ROWS. No. 1 so that no needles are selected or memorised during final transfer of Group A. No. 2 so that no needles are selected or memorised during the first knit row. (The needles for the first transfer of Group B are selected or memorised during the second knit row.)

DESIGN LINE

CHARTING SQUARE ARMHOLES

This month, Rita shows you how to make a classic top in embossed jacquard. The style is very easy to knit and the sleeve shaping is simple.

Rita Rubery

ADJUSTING THE BASIC BLOCK

You will see from Diagram 1 that the alteration of the body of the Basic Block for this garment is quite simple. The armhole was lowered by four centimetres or one and a half inches and was drawn square. Extra ease was also added at the side seams. I usually add a further five centimetres or two inches overall ease to the Basic Block – but this is a personal choice.

The Sleeve Block was used to determine the correct length, but was made wider at the lower edge and gathered into a cuff. If you look at

Diagram 2, you'll see that sleeve head was drawn exactly the same shape as the armhole.

This style is very easy to knit. All the stitches for the armhole are cast off together and the sleeve shaping is very simple.

MACHINES

The garment was knitted in embossed jacquard fabric on a Brother 881 with a ribber and double bed colour changer. The shoulders and armholes were shaped on the machine, but as the main pieces were in a double bed fabric, the Cut 'n'

Colour Sequence

Colour 1 Charcoal Grey

Colour 2 Silver Grey

Sew method was used for shaping the neck.

TENSION

After knitting several tension squares to find one which was suitable, I finally decided to use tension 5 on both beds. The tension square measured 14.3 cm over 40 stitches and 12.5 cm over 60 rows.

YARN

I used two different yarns for this design. For the main yarn, I selected two strands of an industrial yarn in Charcoal Grey which gave me a similar thickness to the single strand of 3-ply wool in Silver Grey which I used for the second yarn. Designing garments with the charting device allows you to use any combination of yarns.

Here's a word of caution! Mixing and matching different yarns and colours in machine knitting can be really exciting – but you must take care! Only mix different yarns together in

the same garment when you have sufficient experience of the types of yarn you are using. There's no greater disappointment than to spend hours making a beautiful garment, only to find that the different yarns you've used are not compatible when pressed or washed! Choosing branded yarn from a reputable spinner does give you a guarantee that the yarn will neither shrink nor stretch and that it will be colour-fast – so long as you follow the manufacturer's recommendations.

PUNCHCARD DESIGN

The punchcard was chosen for its suitability for knitting in embossed jacquard. It has plain stitches on each side of the pattern. Selected needles are transferred from the main bed on to the ribber and the needles are left in non working position. This produces raised bands of pattern with horizontal stripes in between.

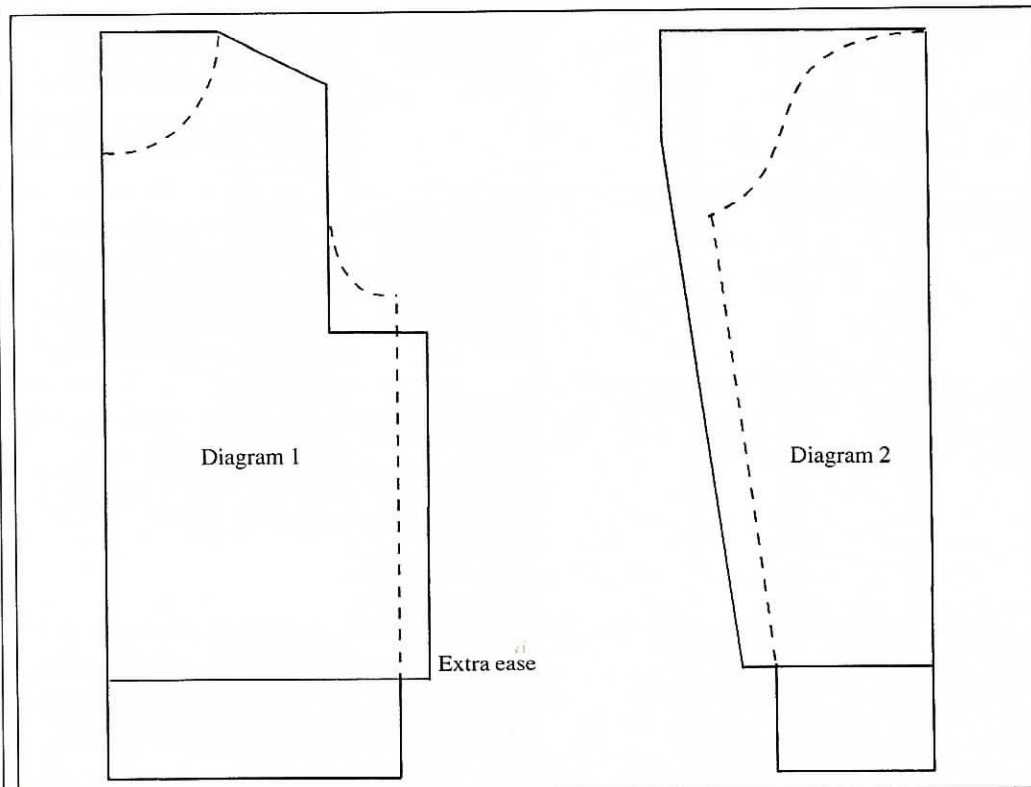
JACQUARD KNITTING

The jacquard pattern is knitted with the ribber set to H. However, for transferring the stitches, it is easier if the ribber is set to P so I suggest that you do this – but don't forget to reset the ribber to H before starting to knit!

The needles to be put out of work are shown on the needle set-up diagram. The blocks of 24 stitches are clearly marked on the needlebed. The punchcard can, of course, be used with all needles in working position to produce conventional jacquard fabric.

KNITTING THE PIECES

The main pieces were knitted and the welts were added separately. To knit the main pieces, set the machine for full needle rib and cast on. After knitting the cast-on edge, transfer the selected needles to the ribber before starting the jacquard pattern.





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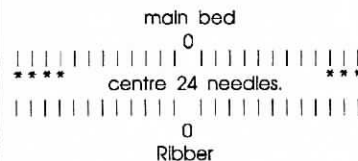


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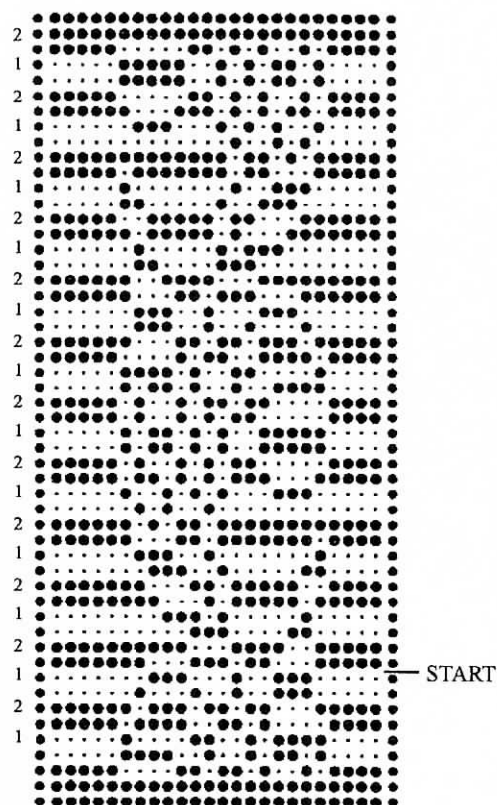
Needle set-up for
Embossed Jacquard.



Pitch Lever on H.

All needles on ribber in work.

Transfer stitches Marked * down to ribber. Repeat across all needles in work leaving blocks of 7 needles out of work on main bed.



PUNCHCARD CHART

HINTS AND TIPS

1. When knitting jacquard, I like to make sure that the machine's runners are oiled on both the main bed and ribber. This does make knitting easier.
2. I used two strands of yarn together throughout for the main yarn so I knitted slowly, checking that both strands had been released when changing colour.
3. The Brother ribber has two settings for jacquard - set the lever to 1 unless instructed to change it to II.
4. The 881 machine has end needle selection so, on this machine, you must set the cams to non-working position. Your instruction manual will show you how to do it. If you don't reset the cams, each side of the patterned bands

will have alternate coloured stitches instead of just the main colour.

5. When casting off stitches, have the carriage at the right. You will then have yarn on either side of the work to enable you to cast off on both sides of the knitting on the same row. It also eliminates loops of yarn when casting off blocks of stitches.

THE COLLAR

It makes a change to add a collar to a garment instead of the usual rib. The collar I've chosen was knitted using the ribber and the following points will help you to achieve a perfect finish.

1. Pin out the main pieces to size and press them carefully.

Join the right shoulder.

2. Using tacking thread, mark the position of the front and back neckline on the garment. Sew two rows of zig-zag stitches around the neckline, following the tacking line. Cut out the neck above the zig-zag stitching.

3. Calculate the stitches for the collar by holding the neck edge of the garment to the machine. Join the remaining shoulder seam.

4. Using full needle rib and main yarn, cast on the number of stitches required for the collar. I used tension 4 on both beds, with the lever set to II. After knitting the cast-on rows, transfer every third stitch on to the ribber, leaving the empty needles in non working position. This gives a flatter finish to the collar.

5. Set the lever on the ribber to 1 and, starting at tension 4, tighten the tension by one dot every sixth row until 60 rows have been knitted and the tension dial is at 1 on both beds.

6. To give the cut 'n' sew neckline a neat finish, knit a few rows in stocking stitch to

enclose it. After knitting 60 rows in rib, push needles on main bed from non working position back to working position and knit two rows in full needle rib.

7. Set machine to knit on main bed only and using tension 4, knit five rows. Set machine to knit on ribber only, pull a loop of yarn down between the beds and using tension 4, knit 5 rows. Take work off machine on to waste yarn.

8. To knit the waste yarn rows, I usually have the machine set for circular knitting and then finish with two rows of full needle rib before releasing the work from the machine. The rows in full needle rib 'seal' the knitting, allowing you to gently steam the stocking stitch rows. This sets the stitches so that they will not easily unravel when the open loops are sewn to the neck edge.

BUTTONHOLE AND BUTTON BANDS

The buttonhole band is

attached to the right side of the collar and the button band to the left edge. Knit the bands in full needle rib over twelve stitches on both beds, using tension 2 and main yarn. Knit about 60 rows, making three or four buttonholes. (The number of rows may have to be adjusted to suit the yarn.)

TO ATTACH THE COLLAR TO THE NECK

If you used circular knitting for the rows in waste yarn, carefully snip through the end stitches. This will separate the two flaps of stocking stitch.

Place the collar opening to the left of centre, pinning the neck edge between the flaps of stocking stitch and leaving a small gap to sew the top edge of the front bands.

On the right side, unravel the waste yarn until two rows only remain. Carefully unravelling these rows over two or three stitches at a time, backstitch through the open loops of the last row knitted in main yarn.

On the inside, there is no need to backstitch the loops in

position. Unravel the waste yarn, as before, but catch down the open loops neatly. (You can oversew them on to the line of back stitching from the right side.)

Finally, place the top edge of the buttonhole and button bands on each side of the neck edge and oversew in position.

WELTS AND CUFFS

I knitted 56 rows for the welts and cuffs using tension 1 on both beds, main yarn and with the lever set to II. To give a bloused effect at the waist, I usually use fewer stitches for the welts than for the main part. As the lower edge of the main part is picked up on to the same needles, I usually increase the tension slightly on the last few rows so that the joining row will be easier to knit. After picking up the stitches, knit one row and then cast off. To complete the garment, sew the sleeves into position and join the side seams.

Angela Gordon Products

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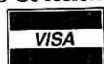
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Designed by

GARTER STITCH CARDIGAN

8

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for Brother standard gauge punchcard machines with a garter carriage and ribber. We used a Brother 891.

MATERIALS

Nina Miklin Milan.

150 [150, 200, 200]g cone in Shade 29 (MY). (Yarn Guide No. 4.)

The fibre content of this yarn is 80% Super Kid Mohair, 20% other fibres. For further information about this yarn, please write to Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

SIZES

Small [medium, large, extra large].

MAIN TENSION

30 stitches and 45 rows to 10 cm, 4 in measured over garter stitch (tension dial approximately 5).

For perfect results, please check your tension carefully.

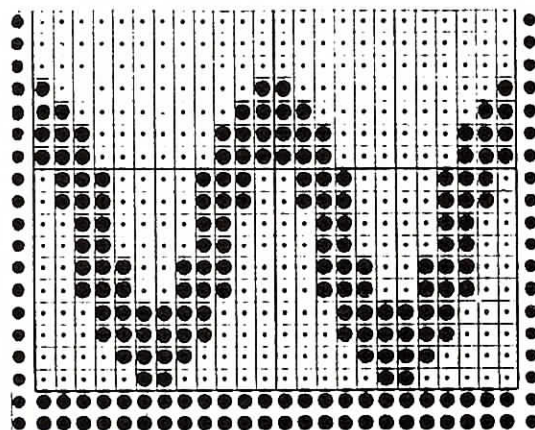
KNITTING NOTES

The side facing you whilst knitting was used as right side of garment.

Put slide lever on ribber to II when knitting all ribbed pieces.

We used Card 13 supplied with the Brother garter carriage card for this pattern and reproduce it courtesy of Jones + Brother. For further information about Brother cards and machines, please write to Jones + Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

PUNCHCARD CHART



FRONT

Arrange over 66 [70, 78, 84] Ns for 2x1 rib and knit selvedge and welt following instructions on diagram. Set RC at 000. Continue to follow instructions on diagram until RC shows 229 [239, 259, 273].

SHAPE SHOULDER

Cast off 3 sts at shoulder edge on every alt row 11 times. RC shows 251 [261, 281, 295]. Cast off rem 2 [3, 6, 8] sts.

BACK

Arrange over 132 [140, 156, 168] Ns for 2x1 rib and knit selvedge and welt following instructions on diagram. Set RC at 000. Continue to follow instructions on diagram until RC shows 229 [239, 259, 273]. Mark back neck opening. K 1 row loosely over all sts and cast off.

SLEEVES

Arrange over 70 Ns for 2x1 rib and knit selvedge and cuff following instructions on diagram. Set RC at 000. Continue to follow instructions on diagram until RC shows 154 [160, 166, 172]. Reset RC at 000.

SHAPE TOP

Dec 1 st at each end on every row 9 times, then on every foll alt row 4 times, then on every foll 4th row 7 times, then on every foll 3rd row 4 times, then on every foll alt row 13 times then on every row 4 times. RC shows 87. * Dec 2 st at each end of next row, dec 1 st at each end of next row; rep from * twice more. RC shows 93. Dec 2

Nina Miklin

sts at each end of next row. Cast off rem 18 [18, 24, 30] sts.

LEFT FRONT BAND

Join shoulder seams. Arrange over 169 [176, 189, 197] Ns for 1x1 rib and knit selvedge as on Front. Set RC at 000. Using MT-2/MT-2, K 15 rows. Transfer sts to main bed. Using MT, K 1 row. With wrong side facing, pick up 169 [176, 189, 197] sts evenly up Left Front edge and across half of back neck and place on to Ns. Using MT, K 1 row. K 1 row loosely and cast off.

RIGHT FRONT BAND

Work as for Left Front Band, but when RC shows 007, make buttonholes over 3 Ns as follows: Starting at lower edge and counting Ns on main bed and ribber as sts, make first buttonhole over sts 3, 4 and 5, * miss 17 [17, 18, 19] sts, make buttonhole over next 3 sts; rep from * 3 times more (5 buttonholes).

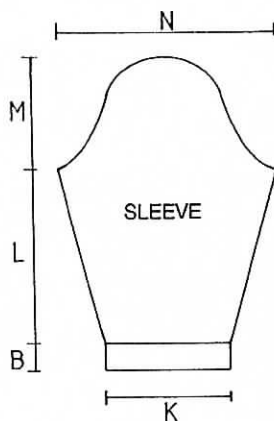
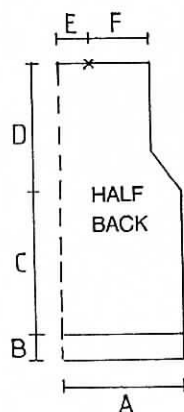
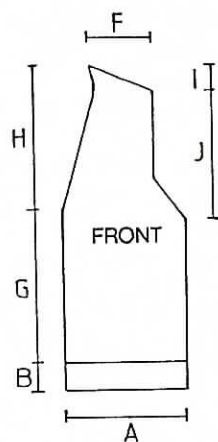
BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions. Allow to dry in shape before removing pins.

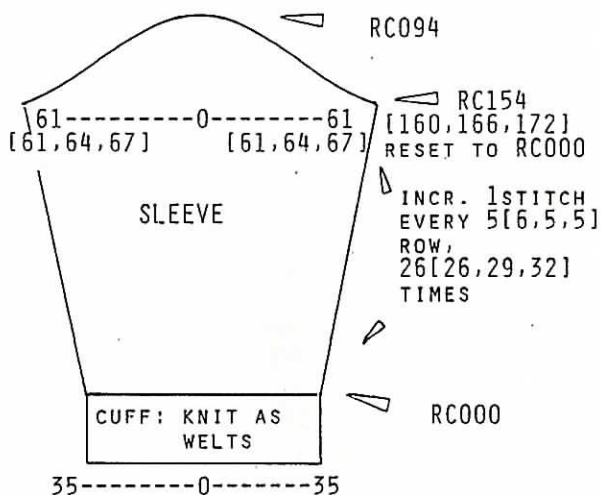
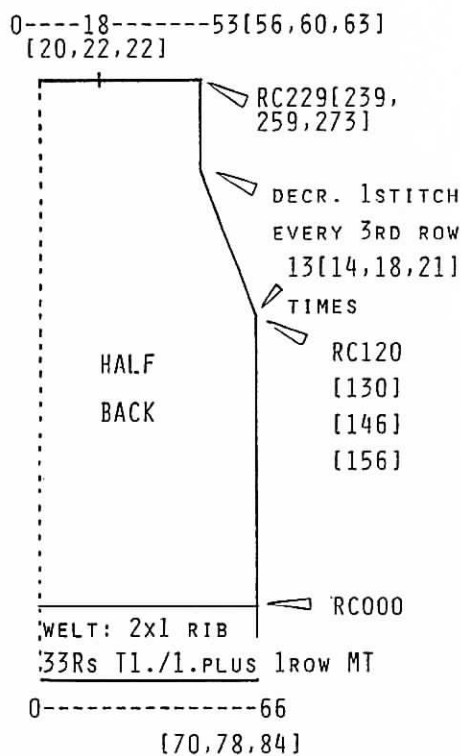
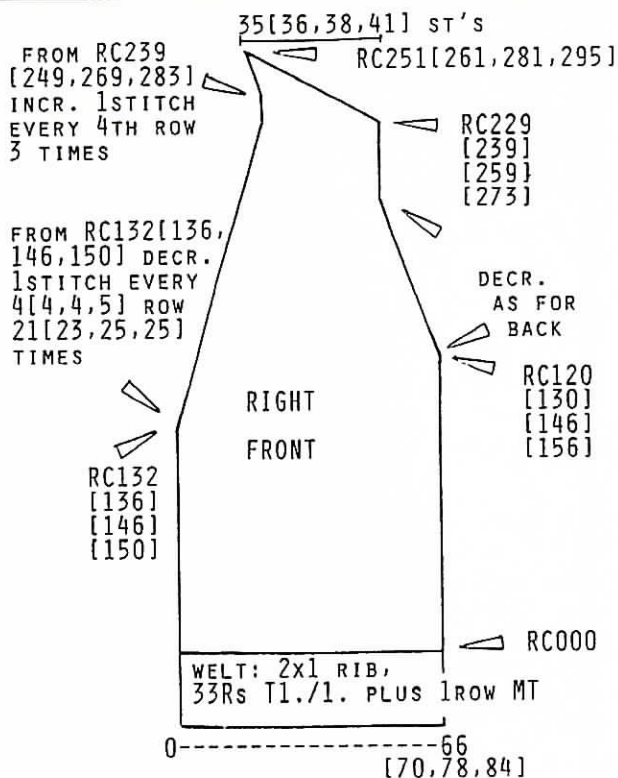
MAKING UP

Join front bands at centre back neck. Set in sleeves. Join side and sleeve seams. Sew on buttons.





A = 22 [23, 26, 28] cm
 B = 5 cm
 C = 26.5 [28.5, 32, 34.5] cm
 D = 24 [24, 25, 26] cm
 E = 6 [6.5, 7.5, 7.5] cm
 F = 11.5 [12, 12.5, 13.5] cm
 G = 29 [30, 32, 33] cm
 H = 26 [27.5, 30, 32] cm
 I = 4.5 cm
 J = 24 [24, 25, 26] cm
 K = 23 cm
 L = 33.5 [35, 36.5, 38] cm
 M = 20.5 cm
 N = 40.5 [40.5, 41.5, 42] cm



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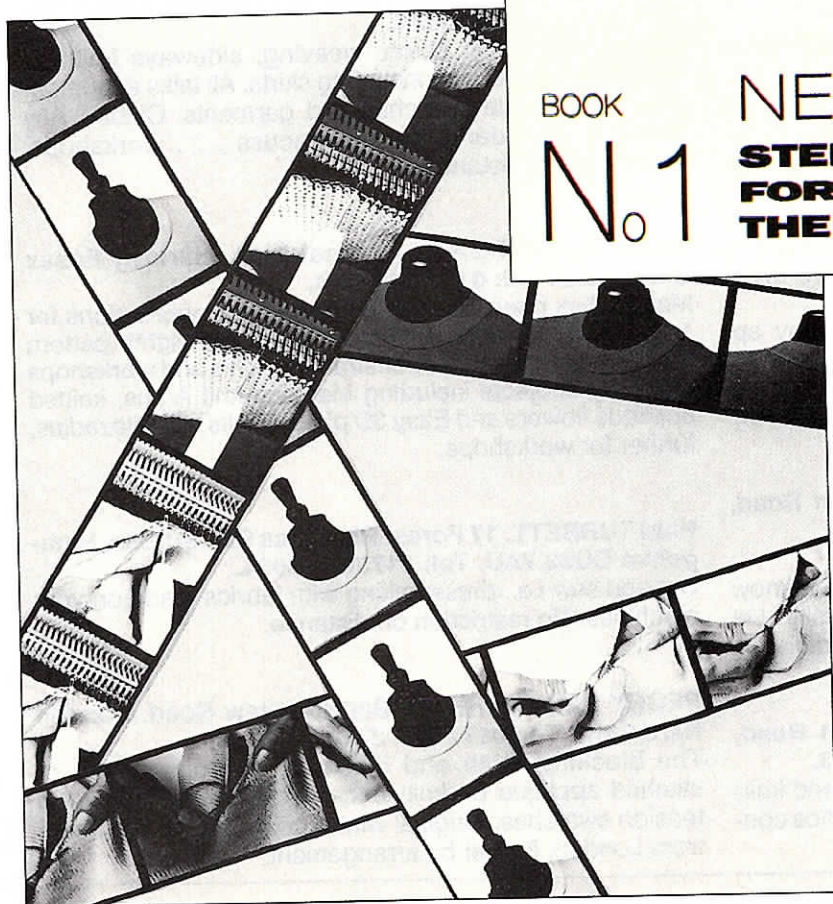
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ANNE WARWICK. The Knitting Studio, 3 Frobisher Close, Hinckley, Leicestershire LE10 1UP. Tel: 01455-636409 after 6pm.

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MAGGIE ANDREWS. 79 Hookfield, Harlow, Essex CM18 6QQ. Tel: 01279-422994.

Maggie has been designing knitwear for publications for 14 years and has recently completed her eighth pattern book. Maggie offers demonstrations, talks and workshops on many subjects including Machine knit Arans, knitted appliqué flowers and Easy 3D picture knits. 40 mile radius, further for workshops.

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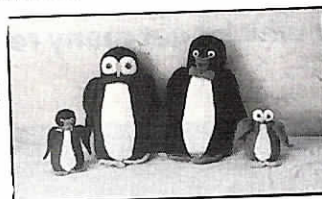
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INSPIRATIONS

Iris Bishop

PERENNIAL PAISLEY

The paisley motif is one of the most popular and enduring of patterns in fashion and one for which I get many requests.

This particular paisley was originally published in '91 as a black and white design, but I feel it makes a good introduction to my new collection of designs, starting next month, which are inspired by a variety

of ethnic cultures. Paisley patterns are in fashion again this season and so it is good to have this opportunity to knit colour samples of these two versions which can be used as borders or all-over fabric designs.

I am having great fun preparing the first designs of the new series, taking traditional motifs and patterns from various countries as the starting point and developing them in my own style. I hope you will enjoy knitting them as much as I enjoy creating them and will add them to your personal library of Fair Isle designs. As with all of my previous series of designs, there will be short 'floats' on the reverse side of the fabric, so they will be suitable for all members of the family.

YARNS AND COLOURS

For the floral paisley border, use a very dark, rich colour like black or navy as a background to show off the paisley motifs. For the flower use terracotta, pink or blue, with pastel shades of gold, green, cream and so on for the leaves.

To 'blend' the pastel colours for the colour sample, I have used two-ply yarns. For example, where in the fabric instructions I suggest pastel sand/green, use one strand of sand and one strand of green together. Use two strands of the same colour where colours are not 'mixed'.

The small paisley border offers a great opportunity to experiment with colour. Use dark, rich tones of green, rust, purple and so on as the background colours and lighter shades of the same colours as the contrast. I have used wool for the background colours to create a rich, matt effect, but I like to introduce cotton, rayon and so on for some of the contrast colours, to give an exotic look to the fabric. I have also used a few rows of silver and gold lurex, to catch the light.



FLORAL PAISLEY

FLORAL PAISLEY

This design can be knitted simply, in two colours only, by using the darker colour in feeder 1 and the lighter colour in feeder 2. Knit the welts and so on in black or the chosen dark colour.

To knit as illustrated by the colour sample, work in Fair Isle with black in feeder 1 throughout. Starting at Row 1 of card, use the following colours in feeder 2.

Rows 1-9 = ochre

Rows 10-11 = gold lurex

Rows 12-35 = terracotta

Rows 36-37 = silver lurex

Rows 38-44 = pastel pink

Rows 45-50 = pastel pink/sand

Rows 51-58 = pastel sand

Rows 59-62 = pastel sand/green

Rows 63-70 = pastel green

Continue in plain black.

To follow with small paisley, as illustrated, knit 8 rows plain black then continue as follows:-

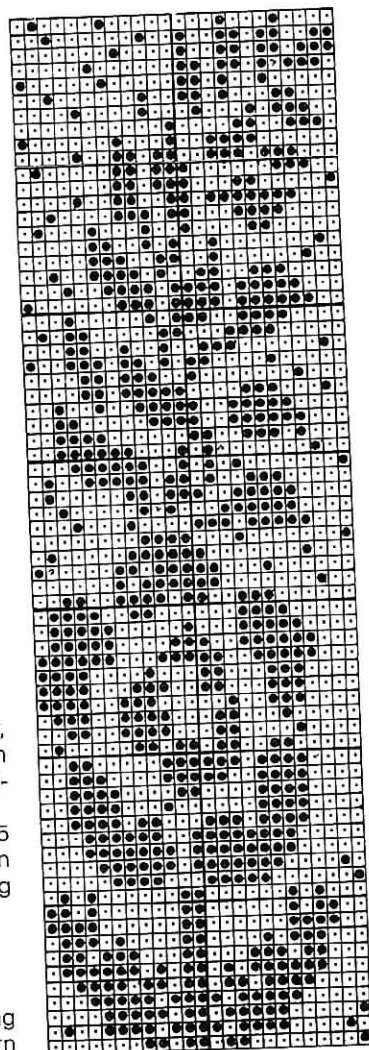
* Knit small paisley design (15 rows) in Fair Isle with black in feeder 1 and the following colours in feeder 2:

Rows 1-2 = silver lurex

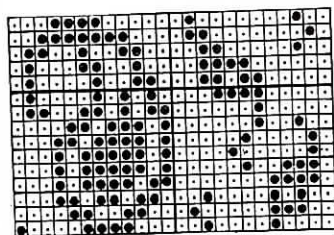
Rows 3-15 = light grey

Knit 8 rows plain black.

Repeat from *, reversing the direction of the motif (turn punchcard over to 'reverse' side) on each repeat.



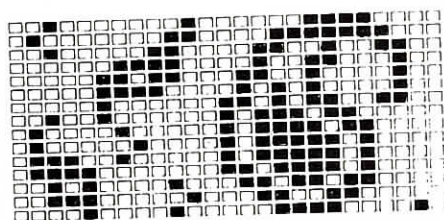
PUNCHCARD



PUNCHCARD

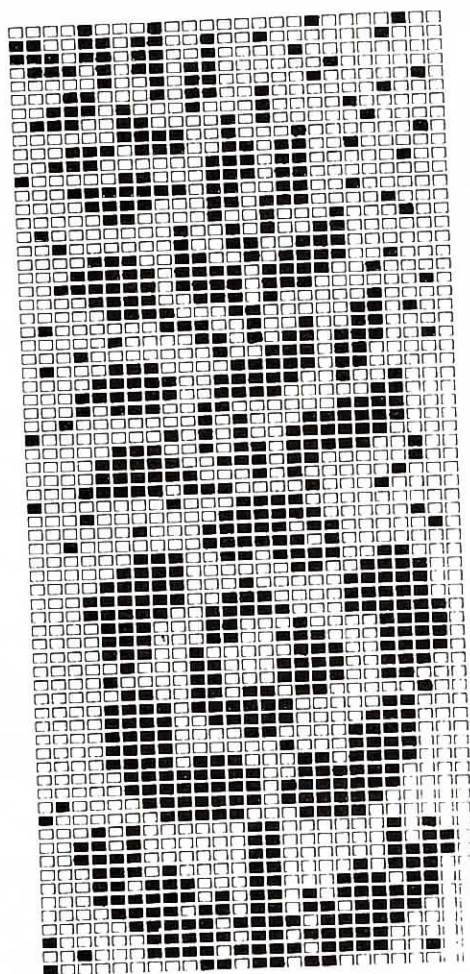
SMALL PAISLEY DESIGN

This design can be knitted as a simple border pattern or repeated to create an all-over fabric. In the sample illustrated, I have changed the colours on each repeat to give the effect of a colour 'sampler'. Whether you are using two colours only, or a variety of colours, knit with the darkest colours in feeder 1 and the lightest colours in feeder 2. Work 4 rows of plain knitting between repeats using the dark background colour or colours. I have knitted just 2 rows of silver or gold lurex at the beginning of alternate repeats to create a rich texture.



ELECTRONIC CHART

Chart shows right side of work.
Reverse if required by your machine.



ELECTRONIC CHART



SMALL PAISLEY DESIGN

Chart shows right side of work. Reverse if required by your machine.

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CRISP CONTRASTS

9

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Forsell 4-ply Pure New Wool. (Yarn Guide No. 11.)
1 x 500g cone in Mallard (MC).
1 x 500g cone in Snowwhite (C).

GARMENT WEIGHT

Finished garment in second size weighs 650g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 97 [102, 107, 112] cm, 38 [40, 42, 44] in.
Actual size 113 [118, 123, 127] cm, 44½ [46½, 48½, 50] in.
Length to shoulder 69.5 cm, 27½ in.
Sleeve seam 54 cm, 21½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

BACK

With carriage at right and using MC, cast on 178 [186, 194, 200] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 40 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B *. K 220 rows. RC shows 222.

SHAPE NECK

Note patt row on card. Push 109 [113, 117, 120] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 2 Ns at neck edge to HP on next 5 rows. 59 [63, 67, 70] sts. K 2 rows. Using WY, K a few rows in st st and release from machine. With carriage at right and using a transfer tool, push 69 [73, 77, 80] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings. Push rem 60 Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *. K 200 rows. RC shows 202.

SHAPE NECK

Note patt row on card. Push 107 [111, 115, 118] Ns at left to HP and cont on rem sts for first side. Push 1 N at neck edge to HP on next 12 rows. 57 [63, 67, 70] sts. K 16 rows. Using WY, K a few rows in st st and release from machine. With carriage at right and using a transfer tool, push 71 [75, 79, 82] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings. Push rem 60 Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right and using MC, cast on 80 sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2

rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 170 sts. K 1 row. RC shows 180. Cast off.

TO JOIN RIGHT SHOULDER
Push 59 [63, 67, 70] Ns to WP.

With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

NECKBAND

Push 160 Ns to WP. With K side facing, pick up 160 sts evenly

Fran Francis

around neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 26 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

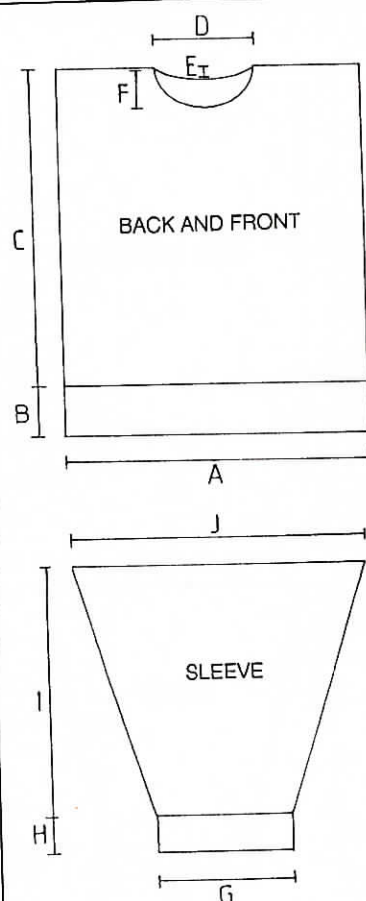
TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

82 ►

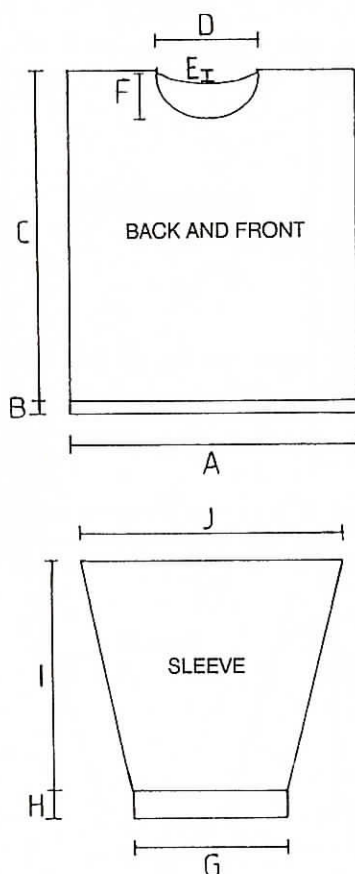


A = 57 [60, 62.5, 64.5] cm
B = 9 cm
C = 60.5 cm
D = 19 cm
E = 2 cm
F = 7.5 cm
G = 25.5 cm
H = 7 cm
I = 47 cm
J = 54.5 cm

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BACK

Push 101 [110, 116, 122, 131] Ns to WP. Push 3rd and every foll 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 17 rows. Push Ns from NWP back to WP and make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Inc 1 [0, 1, 1, 0] st. 102 [110, 117, 123, 131] sts. K 1 row. Set RC at 000 *. Using MT, cont in stripes of 6 rows A, 4 rows C, 6 rows MC, 2 rows B and K 146 [164, 176, 194, 210] rows.



A = 36 [39, 41.5, 43.5, 46.5] cm
B = 2 cm
C = 38 [42.5, 45.5, 50, 54] cm
D = 17 [18, 19, 19, 19] cm
E = 1.5 cm
F = 7 [7, 8, 8, 8] cm
G = 22 [22, 23.5, 23.5, 25] cm
H = 4 cm
I = 22 [26, 29.5, 33.5, 37.5] cm
J = 40 [40, 41, 41, 42.5] cm

LOTS OF FUN

10

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)
1 x 500g cone in Warm White (MC)
Small amounts for intarsia in Dusty Pink (A), Mauve (B) and Eau-De-Nil (C).

GARMENT WEIGHT

Finished garment in third size weighs 200g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76] cm, 22 [24, 26, 28, 30] in.
Actual size 71 [77, 82, 86, 92] cm, 28 [30½, 32½, 34, 36½] in.
Length to shoulder without tassels 40 [44.5, 47.5, 52, 56] cm, 16 [17½, 19, 20½, 22] in.
Sleeve seam 26 [30, 33.5, 37.5, 41.5] cm, 10½ [12, 13½, 15, 16½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch and intarsia pattern (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming. When working intarsia pattern, always twist yarns when changing colours to prevent a hole forming.

SHAPE NECK

Push 71 [76, 81, 84, 88] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 2 Ns at neck edge to HP on next 2 rows. 27 [30,

32, 35, 39] sts. K 3 rows. Using WY, K a few rows and release from machine. With carriage at left, push 31 [34, 36, 39, 43] Ns at left from HP to UWP and finish to

Fran Francis

correspond with first side, reversing shapings. Push rem 48 [50, 53, 53, 53] Ns from HP to UWP. Using MT and MC, K 1 row. Using WY, K a few rows and release from machine. *170 Rows*

FRONT

Work as for Back to *. Using MT, cont in stripes of 6 rows A, 4 rows C, 6 rows MC, 2 rows B and K 18 [36, 36, 54, 54] rows. Cont in intarsia patt as follows:-

** NEXT ROW: K 5 [9, 1, 4, 8] sts A, 23 sts MC, 23 sts A, 23 sts MC, 23 sts A, 5 [9, 23, 23, 23] sts MC and 0 [0, 1, 4, 8] sts A.

NEXT ROW: K 0 [0, 1, 4, 8] sts A, 5 [9, 23, 23, 23] sts MC, 23 sts A, 23 sts MC, 23 sts A, 23 sts MC and 5 [9, 1, 4, 8] sts A.

Cont in blocks as set, working motifs (starting on Row 3) on blocks of 23 sts in MC. K 28 rows **.

NEXT ROW: K 5 [9, 1, 4, 8] sts MC, 23 sts A, 23 sts MC, 23 sts A, 23 sts MC, 5 [9, 23, 23, 23] sts A and 0 [0, 1, 4, 8] sts MC.

NEXT ROW: K 0 [0, 1, 4, 8] sts MC, 5 [9, 23, 23, 23] sts A, 23 sts MC, 23 sts A, 23 sts MC, 23 sts A and 5 [9, 1, 4, 8] sts MC.

Cont in blocks as set, working motifs (starting on Row 3) on blocks of 23 sts in MC. K 28 rows. Rep from ** to **. RC shows 108 [126, 126, 144, 144]. Cont in stripes of 2 rows B, 6 rows A, 4 rows C, 6 rows MC and K 16 [16, 24, 24, 40] rows. RC shows 124 [142, 150, 168, 184].

SHAPE NECK

Push 63 [68, 73, 76, 80] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on every row until 27 [30, 32, 35, 39] sts rem in WP. K 15 [15, 19, 19, 19] rows. Using WY, K a few rows and release from machine. With carriage at left, push 39 [42, 44, 47, 51] Ns at left from HP to UWP and finish to correspond with first side, reversing shapings. Push rem 48 [50, 53, 53, 53] Ns from HP to UWP. Using MT and MC, K 1 row. Using WY, K a few rows and release from machine. *42 Rows*





DO IT YOURSELF – Part 3 DESIGNING A SIMPLE SWEATER

Designing a simple sweater is not difficult – so why not give it a try? The block can then be used with any stitch pattern to knit your choice of garment. With a little more experience, this basic block can be adapted in many different ways to form the basis of a variety of designs.

Diane Bennett

MEASUREMENTS

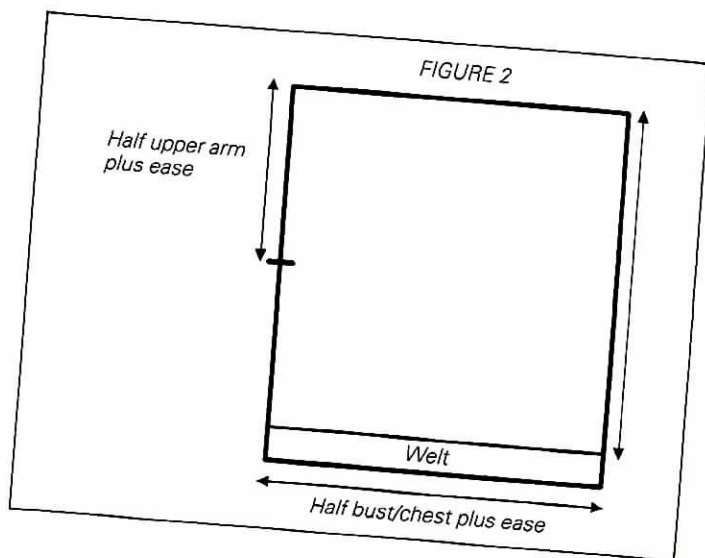
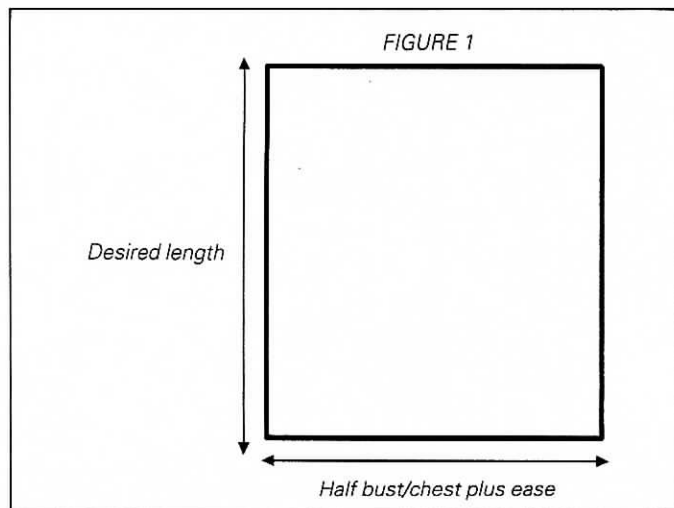
To draft a simple block for a sweater, only a few basic measurements are required. Use a tape measure to measure these – don't just assume that you are still the same size as the last time! It does not matter whether you prefer to use inches or centimetres, so long as you stick entirely to one or the other – although we do have to become accustomed to metric measurements eventually!

The measurements needed for the block are:-

1. The bust or chest. Measured around the fullest point.
2. The desired length of the garment. The easiest way to measure this is to measure a sweater which is the correct length. Measure from the bottom of the neckband to the bottom edge of the garment.
3. The upper arm measurement. This should be taken around the fullest part of the upper arm.
4. The neck width. For this measurement also, the easiest way is to measure a garment with a neck that fits correctly.
5. The shoulder width. Identify the point at which the shoulder slope steepens to the upper arm and measure straight across the back between these points.

6. The sleeve length. Measure from the shoulder point to the wrist over a slightly bent arm, then add about five centimetres (two inches) ease.
7. The wrist measurement. Add five centimetres (two inches) ease to ensure that the cuff will go over the hand.

To take actual body measurements, rather than those from a garment, always ask for help to measure. Ideally, measure over a garment which is a similar style and which is not too full. It is very difficult to measure yourself accurately, so try to measure when it is possible to ask for help.



When measuring neck and shoulder width, it is helpful for the person being measured to place their fingers on either side to mark the points which are to be measured.

DRAFTING THE BODY

After taking the measurements, the first step is to draft the body block. Start with a rectangle, as shown in Figure 1, which will be the back or front of the sweater.

The width is taken from the bust or chest measurement, with ease added. To the total measurement, add ten centimetres (four inches) ease for a fairly close fit, 20 centimetres (eight inches) for a fairly loose fit or 30 centimetres (12 inches) for a very baggy style. After adding ease to the body measurement, divide by two to give the measurement of the body width, since this is knitted in two pieces (front and back).

The desired length of the garment gives the other main dimension of the block. No ease should be added to the length, but it is necessary to

allow for the welt. After selecting the welt depth, deduct this from the total length to give the body length.

The simple body block is shown in Figure 1. The next step is to mark the position of the armhole. The depth of this is taken from the upper arm measurement, with the addition of ease.

A large amount of ease should be added to the upper arm measurement when calculating the position of the armhole. This is because this simple sweater is based on a straight sleeved garment, which has far less ease in the armhole than a set-in sleeve or raglan garment gives.

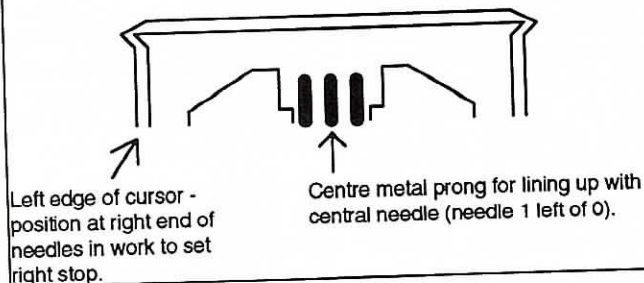
Add about 25 to 30 centimetres (ten to 12 inches) ease to the measurement of the upper arm. This gives the depth required for front and back armhole, so divide by two for armhole depth. Mark this on the side of the block as shown in Figure 2.

UNDERARM SHAPING

This block can be knitted without further alteration as a straight sleeved garment. However, many knitters prefer some shaping at the armhole and this can be added very simply.

By narrowing the block at armhole level to the desired shoulder width, the shoulder seam will then be in the correct position. If a sleeveless sweater is to be knitted, use the shoulder-to-shoulder measurement as the body width above the armhole. However, for garments with sleeves, deduct about ten per cent from this measurement to allow for the pull of the sleeves.

To calculate the width of the block to be cast off at the underarm, subtract the shoul-



Now let's set the cursor to centralise the pattern. Switch on the electronic box and put the programme changer to the lower position. Move the cursor to the left until one of the white scanning lines is beneath number 1 on the scale of the electronic box and then move the programme changer to the central (neutral) position. When the programme changer is in the neutral position, we can move the cursor without moving the scanners on the scale.

Move the cursor so that the centre of the three metal prongs is in line with the first needle left of centre and then move the programme changer back down to the lower position. This centres the pattern so that, if we were knitting from a pattern sheet, the stitch shown in column 30 on a geometric card would be knitted on the first needle left of centre.

Nowhere are we told so, but I assume the 'A' must stand for automatic because all the patterns on the 'A' card are knitted with neither a geometric nor a decorative pattern. This time we will concentrate on knitting the single-colour, single bed patterns. Those are A 2, 3, 4, 6, 7, 9, 11 and 13. You can knit them in one long

strip as I have done (to save time), or knit separate rectangles to label and keep for reference, or even join them to make a mono-coloured patchwork. Each rectangle will be a different size so it is a good idea to knit the same number of stitches and rows in each stitch so that you can compare the effect of each pattern on the size of the swatch.

To knit each pattern, first choose a suitable yarn according to the yarn guide. I used Forsell Superwash Wool which is a fine four ply. Set the keys on the carriage and the switches on the electronic box according to the diagrams shown and start knitting. As you knit each sample through, try to identify what is happening to the stitches or loops on the needles.

I knitted four rows in stocking stitch between each pattern so that I could identify the beginning and end of each one. To knit stocking stitch while the electronic box is programmed to select needles, just cancel the pattern key on the carriage and press the knit (V) key.

I wrote a description of the needle selection and knitting sequence into the fourth column on the sheet, where you are instructed to change to the Fair Isle feeder or use the weaving brushes. Knowing what happens to the needles with each setting will help with choosing appropriate settings when knitting with your own geometric or decorative cards.

The following list describes the sequence for each stitch pattern.

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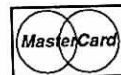
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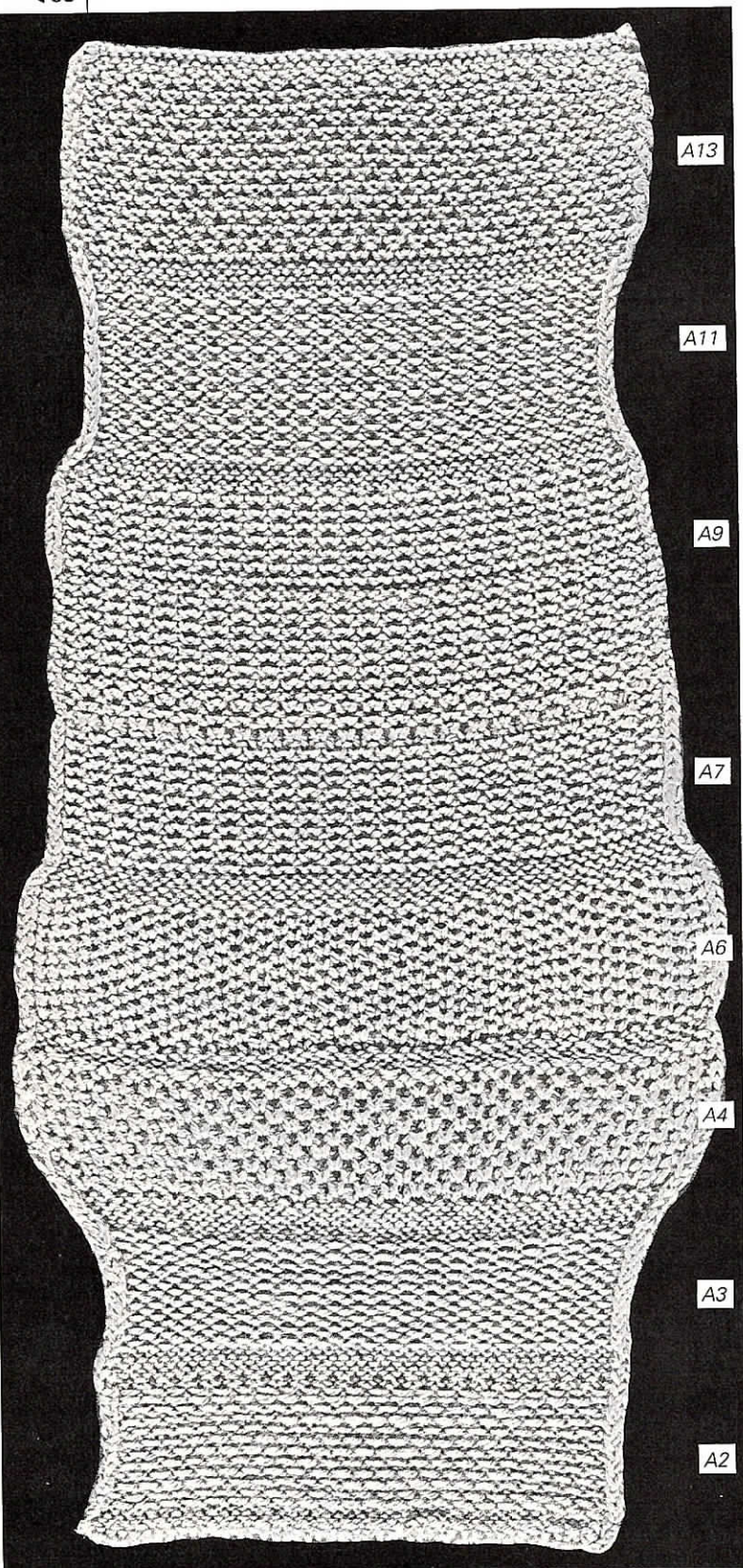
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Note the effect on the width made by the different stitches. In particular, tuck stitches A4 and A6 make a very wide fabric – very useful for larger sizes.

A2 – Needle 1 and alternate needles are selected to working position two for two rows, then needle two and alternate needles for two rows. The carriage is set to slip any needles which are not selected to working position two. The fabric consists of two rows with alternate needles slipping and then two rows with the opposite alternate needles slipping.

A3 – Needle 1 and alternate needles are selected to working position two for one row, then needle two and alternate needles for one row. The carriage is set to slip any needles which are not selected to working position two. The fabric consists of one row with alternate needles slipping and then 1 row with the opposite alternate needles slipping.

A4 – Needle 1 and alternate needles are selected to working position two for two rows, then needle two and alternate needles for two rows as in pattern A2. This time the carriage is set to tuck any needles which are not selected to working position two. The fabric consists of two rows with alternate needles tucking and then 2 rows with the opposite alternate needles tucking.

A6 – This time the needle selection is the same as pattern A3 but with the carriage set to tuck instead of slip. So, we have single row alternate needle tuck followed by single row opposite alternate needle tuck.

A7 – This sample has the same needle selection as patterns A3 and A6 but with the circular key depressed as well as the tuck key. We will be tucking only from right to left and then knitting stocking stitch from left to right. The circular key forces the needles to knit on the back bed when the carriage passes from left to right, regardless of the needle selection.

A9 – This is the same as A7 but knitted using a different carriage setting which causes the tucked stitches to be the alternate ones to those tucked

in A7. The right Needle Return Lever will require manually resetting to the down position after every two rows as it automatically pops back up when the needles are selected to holding position – at least on my machine it does!

A11 – Same needle selection as A3, 6, 7 and 9 but, with the circular key depressed, we will slip alternate needles as the carriage travels to the left and knit all needles as it travels right.

A13 – With the circular and tuck keys depressed, we will be knitting every row from left to right and tucking from right to left. Because of the needle selection, needle one and alternate needles will tuck on row one and needle two and alternate needles will tuck on row three.

From the above experiments you should now understand that the needle selection is controlled by the settings on the electronic box – but what happens to the selected needles is determined by the settings on the carriage.

You will most probably have noticed that the only switch that is changed on the electronic box is the third from the left, the Norwegian Jacquard switch. With this switch in the centre position, needles are selected as for normal bird's-eye, that is, alternate needles on alternate rows. With it in the upper position the same needles are selected for two rows and then the alternate needles are selected for two rows. All these pattern variations (and the coloured ones too) are based on using the lili button in the upper position which produces a simple bird's-eye pattern – card 1 for Japanese knitters.

When we are using geometric or decorative sheets in the electronic box, the needle selection will be according to the marks on the sheet, in conjunction with the switches. We will look more closely at this in a future issue; for now I leave you to experiment with the single-colour, single bed patterns.

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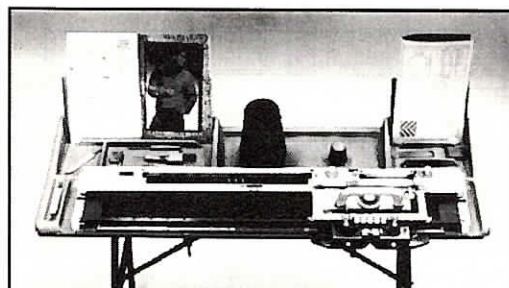
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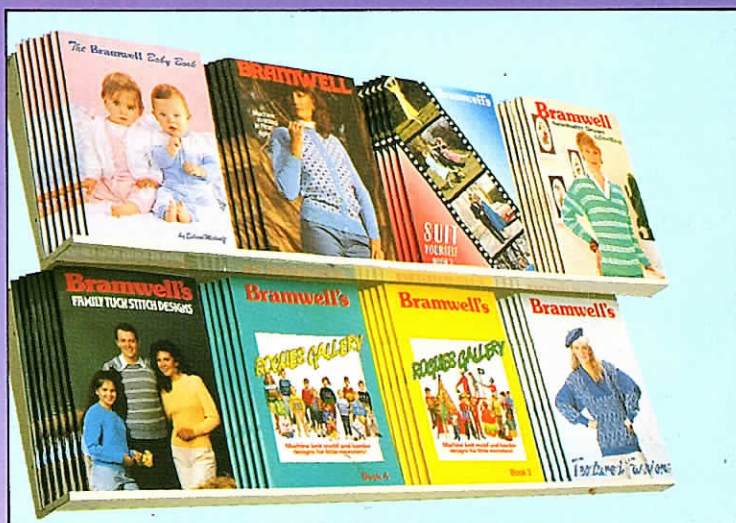
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